

MOTION PICTURE MAIL

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VOLUME II.
NUMBER VIII.

Special Balboa Studio Number

First Scenes of
FARRAR
as JOAN

Hula Hula Glimpses
of

Norma
Talmadge
and
Ann
Pennington

Mood Studies of
Nazimova in
"War Brides"

Mary
Pickford
as a Temple Belle

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CLASS MATTER.

Baron, N. Y.

CHARLOTTE WALKER
Starring in "Sloth," one of
the "Seven Deadly Sins"
(M-Giure Pictures)

Little Mary as a Temple Belle

Mary Pickford plays a little English girl castaway in India in "Less Than the Dust," her first Arcraft release, a drama suggested by one of Lawrence Hope's "Love Lyrics of India," and written for the screen by Hector Turnbull



Mary glances over one of Lawrence Hope's ballads in quest of "atmosphere"



This little bonnet may (or may not) be the latest thing in Burmese millinery



Miss Pickford is just about to don the sunburned tint of the little castaway



With her bizarre garb of the East Miss Pickford is a picturesque little person.



Here is something of the India of Kipling, with its "sunshine an' palm trees an' tinkly temple bells."



Little Mary matches her wits against the cunning of the East



Joan, at the head of the French troops, leads her men-at-arms upon a breach in the walls



Joan confuses the tribunal with her simple faith. Theodore Roberts as Bishop Cauchon



FARRAR AS JOAN

Geraldine Farrar Re-creates Joan :

GERALDINE FARRAR as the Maid of Orleans. In playing this peasant girl, whose simple faith set France aflame with a fire of patriotic fervor that has never died, Miss Farrar has a role of tremendous possibilities. The Jesse L. Lasky production will be awaited with unusual interest.



The Maid of Orleans on the night before her execution.

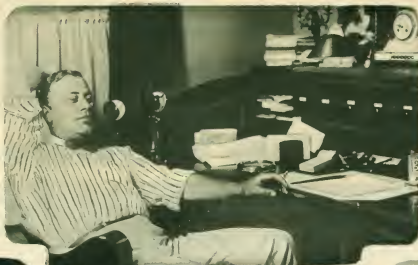


Joan, at the height of her career, receives her sword from King Charles VII. (Raymond Hatton)

With the Balboa Folk at Long Beach, Cal.



E. D. Horkheimer, secretary and treasurer.



H. M. Horkheimer, president and general manager, at his desk.



Norman Manning, business manager.



Jackie Saunders, a Balboa favorite.



Jackie Saunders, the Balboa star, as "cameraman."



Ruth Roland, one of the Balboa stars.



The Balboa indoor studio building.



A section of Balboa's big outdoor stage.



CLIMPS OF THE BALBOA STUDIOS AT LONG BEACH, CAL.

THE Balboa studio of the Horkheimer brothers, located in Long Beach, Cal., is one of the few—if not the only one—built out of profits. Its owners take especial pride in the fact that they never sold a penny's worth of stock in their enterprise.

Starting in one small structure three years ago, Balboa has been growing steadily, until to-day eighteen different buildings are used to house its various departments. And judging from the way its business is expanding, further additions will be needed in the very near future.

A year ago experts in photoplay-making who visited the Balboa studio pronounced it a model plant, complete and compact. But notwithstanding this, the Horkheimers have been going right ahead with their enlargements. As fast as they made money they have have put it right back into the studio to increase its efficiency. This has been possible because there are no stockholders crying for dividends.

In the recent past a paper mache department has been installed by Balboa. The work turned out by it is highly artistic. This is evidenced by the sculptural "props" to be seen in Balboa releases. The studios' electrolights which adorn the grounds surrounding the plant attest this further. A whole building is devoted to the paper mache department.

Just behind it a blacksmith shop has been fitted up. Many visitors to the plant cannot understand what need there is for a blacksmith shop to make pictures. The best answer to them is to say that if there is anything in the world which does not enter into picture-making it hasn't been uncovered. But as a great deal of metal work is used in "sets," the forge and anvil come in very handy.

Two large warehouses of fireproof sheet-iron construction have been added to the Long Beach studio this year to provide shelter for the ever-growing "prop" department. There are larger studios in southern California than Balboa when it comes to the ground space utilized by several, but none of them begin to own the amount of equipment that the Horkheimer brothers have assembled.

Nearly all of the studios rent their furniture and other accessories used in dressing sets. Herein Balboa has made a radical departure. Ever since the beginning all sorts of odds and ends have been acquired, until to-day this studio has, without doubt, an accumulation of the most varied lot of "props" in the industry. Furniture from the cheapest to the most costly period stuff is found in its warehouses ready for instant use when a director calls for it.

Most studios prefer to rent their "props," because it takes too big an investment to own them. The Horkheimers believe in a year's time their outlay for rentals and breakage will practically amount to what staff could have been bought for in the beginning. They have always regarded renting as on a par with the "Penny wise and pound foolish" policy. Only recently they bought \$10,000 more worth of furniture from the buying stores in Los Angeles.

Important additions have been made to the wardrobe department during the past year. Balboa always grows its extras, particularly when society gatherings or ballroom scenes are "shot." The supply is renewed twice a year. In between times, these are kept in condition by wardrobe women. A visit to the women's section of the wardrobe rooms is always a treat for fair visitors at Balboa. They marvel at the quality of the gowns, all of which are kept in glass cases when not in use.

While the improving has been going on no part of the physical plant has been overlooked. For the protection of the cameras and other costly paraphernalia a concrete vault was constructed. In this each camera

man has a compartment with an individual lock and key. The carpenter and paint shop have both been amplified. To the former has been added wood-turning equipment, while the latter was enlarged by the addition of a stock room for wallpapers and moldings. These enter into the building of "interiors."

Balboa has entirely dispensed with the old style painted set. Now everything is "practical," as that term is used in the realm of amusements; and no set is used twice. This is in deference to the public's growing demand for more variation in productions. When once "shot" a set is done over before being used again. For this reason, it takes more time to make motion pictures now than it did a few years ago. More and more attention is being given to detail.

The improvements already enumerated all contribute directly to the making of better motion pictures. Yet they are not the only ones to be undertaken by the Horkheimer brothers. All the while they have been enhancing the sightliness of their plant.

The grounds surrounding it have been parkied, and two landscape gardeners are in constant attendance. Beauty spots, with pergolas, have been provided wherever opportunity has made it possible. As you enter Balboaville, as that part of Long Beach is called where the studio is located, you cannot but be impressed by the sightliness of the whole layout.

"I know that some people believe you can produce in almost any sort of a shack," said President H. M. Horkheimer, "but that has never appealed to me. To get results of the best type I am convinced that you need the very best conditions and surroundings possible. Here you see the desirability of harmonizing the outside of your studio with that within. Beautification contributes indirectly to the finished product. It inspires, and that is why we have given so much attention to cultivating outward appearances at Balboa."

E. D. Horkheimer, secretary and treasurer of the company, is heartily in accord with this policy. The brothers communicate their ideas to Norman Manning, business manager, and he executes them instantly. Team work has built up Long Beach. The heads of all departments are continually trying to devise ways to improve their respective bailiwicks. The best evidence of their efficiency is the fact that Balboa has gone ahead steadily since the day of its beginning, whereas many other companies have fallen by the roadside.

THE Horkheimer brothers have achieved for their Long Beach studio the unique distinction of being the largest actually independent motion picture producing plant in the industry. Because they have never permitted themselves to be tied up to an exclusive contract by any one releasing agency their productions are now being distributed by three of the world's foremost film jobbers.

Pathe exchanges handle all of the photoplays produced under the famous Balboa brand. For the programme of the General Film Company the Horkheimers make the Kieckhefer Star Features. They also put on multiple reel productions regularly for the B. S. Moss Corporation for "gate rights" selling. And besides these, Horkheimer film plays have been released by William Fox, the World-Equitable and other equally well-known agencies at various times.

As a result of this record—unequaled by any other motion picture-making organization—the Balboa

Amusement Producing Company, the official name of the Horkheimer studio, has come to occupy a position second to none in the film world in a comparatively short time.

While 1916 has been somewhat disastrous for not a few of the leading screen producers, Balboa acclaims it as the banner year in its history. To keep pace with the steadily increasing demands for their photo dramas the Horkheimers have found it necessary to make numerous plant enlargements. As it stands to-day, the studio utilizes all four corners of the street intersection where it is located, and eighteen separate buildings are used to house the various departments. Because of its particular success in the screening of continued stories, Balboa has come to be known to the trade as "The House of Serials." To date it has six multiple episode picture plays, ranging from twenty-eight to thirty reels each, to its credit.

"The Red Circle" and "The Grip of Evil" were issued from the Balboa studio during the present year. Work is now in progress on "The Neglected Wife" and "Who Wins." At the same time "The Twisted Thread" is being made ready for filming. All of these productions are released through Pathe and witnessed by millions of people in the course of a year.

As the Horkheimer brothers average six producing companies their aggregate output is large. To their credit stand some of the best known feature plays of the year, such as "Boots and Saddles" (Moss), "The Twin Triangle" (World-Equitable), "Pay Dirt" (General Film), "Comrade John" (Pathe), "The Power of Evil" (Moss), "Spillboard" (General Film), "Little Mary Sunshine" (Pathe), "Should a Wife Forgive?" (World-Equitable), etc.

Of the six photoplays sent abroad by Pathe to be hand-colored this year five were Balboa productions. They were "The Adventures of a Madcap," "The Shrine of Happiness," "Rose Among the Heirs," "The Matrimonial Martyr" and "Sultans."

To the Horkheimer brothers belong the credit for having given to the screen one of the interesting personalities of 1916—Little Mary Sunshine, the youngest leading lady of the films. This baby star has just turned four years and she is already known from coast to coast. On the basis of her initial showing Pathe entered into a contract for six five-reel photoplays starring this "baby grand" at a record-breaking figure, said to be the biggest ever paid for a child picture.

Little Mary Sunshine is not a mere incident in her productions, as is the case with the average child in pictures, but she carries the burden of the story on her tiny shoulders.

The Balboa Amusement Producing Company is the unique among motion picture studios by reason of the fact that no stock in it has ever been offered for sale. Sole ownership is vested in Herbert M. and Edward D. Horkheimer. Both give the business their undivided attention. H. M. Horkheimer, founder of the company, serves it as president and general manager, while his brother, E. D. Horkheimer, is secretary and treasurer. Due to the resourcefulness of these men Balboa has been placed in the front rank of the film industry.

According to the owners, its success is largely due to the co-operating they have enjoyed from their employees. A considerable number have been with Balboa since the start.

Many well-known players are seen in Horkheimer productions. Among them are Russ Roland, Jackie Saunders, Yvonne McConnell, Henry King, Frank Mayo, Daniel Gilfeather, Roland Bottomley, Neil Hardin, etc. The scenarios are written by a staff consisting of Will M. Ritchey, editor; D. P. Whitcomb and Calder Johnston. The business department is headed by Norman Manning.



Jackie Saunders in her new polo outfit, recently snapped at Riverside, Cal.



Ruth Roland in a dramatic moment of a recent feature release.

An off-the-screen showing (left to right): Sherwood Macdonald, director; Jackie Saunders, Roland Bottomley and Billie Beckway, cameraman.



Ruth Roland the Balboa star, won the hearts of almost countless screen enthusiasts by her consistent playing in the now famous "Who Pays?" series of stories. With these as a nucleus, she captured a million more by her work in "The Red Circle," the detective serial which Balboa filmed for Pathe. This story by Will M. Ritchey, on a basic idea supplied by H. M. Horkheimer, provided a unique role for Miss Roland in *June Travers*. Born in California, which has produced so many favorites of the stage and screen, Ruth Roland has been before the public ever since she was four years old. In her earliest period she was known as California's "best child actress." Then she had extensive stock experience and wound up in vaudeville prior to going into pictures.

Joining Balboa three years ago, Miss Roland got her first real big chance. With Henry King, she was co-starred in the "Who Pays?" series of photoplays. Following this she was featured with William Elliott in "Comrade John," and then played a double role in "A Matrimonial Martyr."

From Office Boy to Business Manager

From office boy to business manager of a half-million-dollar commercial concern in three years is a running jump to success, isn't it?

That's the record of Norman Manning, of the Balboa Amusement Producing Company, and it is believed to be the record for speed in the Motion Picture League.

Mr. Manning is only a "kid," but he is a living, breathing wonder when it comes to doing things or getting them done. There are three mans in his name—count 'em—Manager Norman Manning—get it, and maybe that's why he does three men's work and draws three men's salaries.

Efficiency is his middle name. System and service are written all over Balboa studio and grounds. The casual observer knows at once that there is somebody on the job around Balboaland, and when they see a blue streak swishing around among the departments they find out upon inquiring that it's labeled Manning.

Balboa's growth—forty-five fold in three years—may give some idea of the multifarious problems that must have confronted the young business manager. He is a native Californian and won his success by hard knocks as he began to battle with the world when only a little boy. The Messrs. Horkheimer call Manning their right arm.

The Eastern Representative

H. N. Holde is Balboa's eastern representative. He presides over the Balboa suite of offices in the Mecca building, New York, and is known far and wide. Before getting into the motion picture activity Holde was a theatrical man. He was associated with H. M. Horkheimer, president and general manager of Balboa, in various capacities. Everybody knows Holde as "Nick."

The Studio Stage Manager

John Wyse, the heavyweight stage manager at Balboa studio, believes that the movies will improve five times as much during the next decade as they have during the past ten years. Mr. Wyse sees no reason why the films should not enter into common household use. It wouldn't astonish Mr. Wyse to see canned films for sale at the corner drug store to use in a handy projector for household amusement. He sees also their use in scientific research so that the sciences need be mysterious to no man, and, employed in connection with the immense telescopes of the future, Mr. Wyse sees the day when the very making of worlds and universes will be shown upon the screen that all may see. And why not?

The Balboa Cartoonist

J. R. Willis, the artist who makes the animated cartoons for Balboa, has completed a new cartoon of the "Rastus-Fraid-er-Nothin'" series. Clarence Brother is the photographer assisting.

Mr. Willis came to Balboa after a long experience on various newspapers. He is also widely known in vaudeville by his lightning poster drawing.

The Five Brothertons

Balboa lays claim to the most remarkable family in the moving picture industry, the four Brothertons. They are:

Miss May, superintendent of the assembly department.

Robert, chief chemist and photographer.

Joseph, expert camera man.

Clarence, photographer and camera man.

Their cousin, Jake Wise, also is a camera man with Balboa, and ordinarily Balboans include him when speaking

Jackie Saunders the Balboa favorite, is Jacques-line in real life. She was born in Pennsylvania, of German-French parentage, on October 6, 1892; has eyes of cerulean blue, and is a sure-tough blonde. Miss Saunders was a dancer before invading the movies. Also, she posed for several well-known artists and was briefly in stock.

Miss Saunders has been with Balboa for three years, and her work in "The Grip of Evil" made her universally known.

The star can swim, skate, shoot, ride and even play billiards, besides driving her own runabout. She is one of the favorite stars of screen serials.

of "the five Brothertons." Each is an expert, standing at the very fore front of the profession, and Balboa is proud to claim them.

May Brotherton, superintendent of the assembly department at Balboa studio, is one of the experts of the profession. Miss Brotherton does her work easily and is never "frustrated." She is acknowledged among those informed to be one of the best woman assemblers in the business.

Robert Brotherton, chief chemist of Balboa studio, is a photographer par excellence. When a film leaves Mr. Brotherton's hands it is as nearly a work of screen art as they get to be in these days of high pressure. He is by birth English, but Old Glory looks good to him.

Why Balboa?

The Horkheimer Brothers concede that Balboa discovered the Pacific ocean. H. O. Stechhan conceived the name of Balboa for a film corporation and the brothers discovered Stechhan. Hence the suggestion of Balboa as the name of the Long Beach studios.

Up to that point, remarks the Horkheimer brothers, the discoverer had been little recognized in business activities, but, since the coming of the Balboa Company, a beach resort, a shirt manufacturer, several hotels, a number of stores, a bank, etc., have utilized the name.

The fact that his total cash at the start was only \$7,000 did not deter H. M. Horkheimer in the least.

"I've found the freest commodity in the world to be advice," says Mr. Horkheimer. "If more people would only try to do something instead of sit back and tell others how the things they long for can't be done, we'd see progress slip into the high gear and all past records of achievement would be shattered. 'I Can't' never did anything."

The Story of Little Mary Sunshine :

"Little Mary Sunshine," the play by Dan F. Whitcomb, was filmed by Balboa studio for the house of Pathe in 1915. Its success has been so unparalleled that Pathe has contracted with Balboa for six additional plays all to star the same baby artiste, who gave the play "Little Mary Sunshine" such a vogue. This child is Helen Marie Osborne, and she lives at Long Beach, Cal., in the shadow of Balboa, but throughout the Americas she is known as Little Mary Sunshine.

The difference between Little Mary Sunshine and the other children in motion pictures is this: Other children come and go appearing in a few scenes, being entirely incidental to the story, but the Balboa child actually takes the leading lady's part, carrying the story through five reels of film, the action written around her and she being the star in fact and name.

This baby star is only four and a half years old, and she is as much a baby now as the first day she stepped before a camera. There isn't anything stagey about her at all. Her director, Henry King, himself a moving picture headliner, sees to that. To see Mr. King at work with his charge before the camera is a joy. What he seems to do is to get right into the scene with her and prevent her from acting. The minute a child begins to act she gets self-conscious, and it's "all off."

Answering an inquiry as to what special training Little Mary Sunshine had been given that her ability seemed so marvelous, E. D. Horkheimer, of Balboa said:

"Our baby star doesn't seem to have been given any particular course of training by her parents to fit her for any special line of work. The baby broke into the movies through frequenting the Balboa studios, where her mother and father were employed in minor parts. Producers and directors are always on the lookout for talent, and the thing that especially attracted me to this child was that there seemed to be no self-consciousness about her. She was just plain baby."

Henry King, director of all Little Mary Sunshine plays, said that he at first gave the baby to understand that he was bossing the job and that things must be done according to his direction. In the first place, he won her confidence, and she knew that he would not ask her to do anything that was impossible. Of course, like other children, she is inclined to be a bit temperamental. For instance, sometimes she strenuously objects to a certain costume, but a bit of persuasive talk almost always bends her to the will of the director. Having confidence in her director, she of course is not afraid, and goes about her work as naturally as though she were living the scenes. Mr. King believes that kindness and firmness, backed by belief in the child's ability to properly interpret any reasonable scene that she may be cast in, will bring the proper result.



A thrilling scene of "The Yellow Bullet," directed by Harry Harvey.

Two glimpses of the Balboa "starlette," little Mary Sunshine.

In the scene below is Henry King, who directs and co-stars with the tiny actress.

The Story of Balboa is continued on Pages 21, 22, 23, 24.

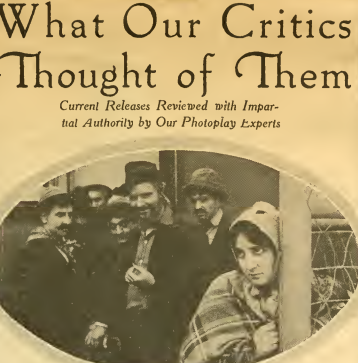


What Our Critics Thought of Them

Current Releases Reviewed with Impartial Authority by Our Photoplay Experts



Douglas Fairbanks and Lieut. John Newton, U. S. N., discuss "American Aristocracy." (Triangle-Fine Arts)



Clara Williams contributes a vivid Italian Impersonation in "The Criminal." (Triangle-Key Bee.)



Ann Pennington has a piquant role in the the Famous Players "Rainbow Princess."

"AMERICAN ARISTOCRACY"

THE STRENUOUS BOY "DOUG" IN SNAPPY LITTLE MELO-ROMANCE Triangle-Fine Arts Production in Five Parts, starring Douglas Fairbanks.

For Release November 12.

Cast of Characters.

Cassius Lee.....DOUGLAS FAIRBANKS
Leander Hicks.....CHARLES DE LIMA
Miss Hicks.....JEWEL CARMEN
Percy Horton.....ALBERT PARKER
Delgado.....ARTHUR ORTIZO

Directed by Lloyd Ingraham.

Reviewed by Frederick James Smith.

OUR HONOR ROLL

Note.—These pictures are unqualifiedly recommended to every exhibitor and to every fan.

"AMERICAN ARISTOCRACY"

Triangle-Fine Arts production. For release November 12.

"SHADOWS AND SUNSHINE"

Pathé production. For release November 12.

"THE RAINBOW PRINCESS"

THE PENNINGTON HULA HULA FEATURES TRITE STORY Famous Players Production in Five Reels, starring Ann Pennington.

Cast of Characters.

Hope Daingerfield...ANN PENNINGTON
Warren Kergolds.....

George Waters.....WILLIAM COURTLEIGH, JR.
Edith Worthington...AUGUSTA ANDERSON
Judge Daingerfield...GRANT STEWART
"Pop" Blodgett.....CHARLES SUTTON
Dave.....HARRY LEE
Joe.....EDWIN STUBAIS
Hawkes.....WALTER D. MEALAND
Monieur Paul.....HERBERT RICE
Mademoiselle Fifi.....QUEEN PEARL
Rose.....AMY MANNING
Simon.....CARL GORDON
Directed by F. Searle Dawley.
Reviewed by Laurence Reid.

The theme doesn't, we admit, stand analysis, but it is done at such a speedy pace and in such sprightly good humor by Mr. Fairbanks that it becomes a genuine screen joy. The author, Anita Loos, has calculated nicely to fit Mr. Fairbanks. We guarantee that the sheer buoyancy of the whole thing will get to you.

Mr. Fairbanks is at his best in "American Aristocracy." He leaps nonchalantly over chairs and fences, fights off a dozen or more associate villains, drives a hydroplane as easily as he does a motor car, and swims with abandon. Life is a strenuous thing for "Doug." He is a sort of collegiate T. R.

"THE CRIMINAL"

SLOW MOVING STORY LACKS DRAMATIC CONFLICT

A Triangle-Key Bee Production in Five Parts, starring Clara Williams and William Desmond.

Cast of Characters.

Naneta.....CLARA WILLIAMS
Donald White.....WILLIAM DESMOND
The Baby.....ENID WELLS
Carlos Pupoli.....JOSEPH J. DOWLING
Mother Marie.....GERTRUDE CLARE
Pietro.....CHARLES K. PEXSON
Police Magistrate.....WALT WHITMAN

Directed by Reginald Barker.

Reviewed by Frederick James Smith.

believe the baby stolen and not lacking—as she does—a name. The problem is finally explained to the police by a young American, a writer, who has frequented the restaurant and who has come to care for the little Italian girl. He proposes to her in the police corridor, and they decide to start life with the baby—a made-to-order family.

In "The Criminal" Mr. Sullivan endeavors to present a study of Naneta and

to strike at the smug conventions which have almost crushed the girl. He has failed to achieve an interesting drama. "The Criminal" is slow-moving and draggy. Dramatic conflict is lacking. Again, it is not convincing. Mr. Sullivan asks us to believe that the young writer would fall in love with an ignorant Italian girl. Must we have our film literature eternally distorted to achieve a happy ending?

Clara Williams gives one of her vivid Italian impersonations as Naneta. The remainder of the cast is satisfactory. The Italian scenes have atmosphere, and careful direction is apparent throughout.

He is enraptured with the circus girl, who bears a resemblance to his own daughter. The crafty Blodgett, appreciating this natural sentiment, conveys the impression that the girl is the granddaughter of the old judge, and is rewarded handsomely for his past interest in her behalf. The path of grandfatherly love, however, does not run smooth, and Hope finds herself entangled in various exciting circumstances, including a robbery.

She is especially portrayed by Grant Stewart as the kindly judge and Charles Sutton as the rapacious Blodgett. The picture is ably directed and the photography is excellent.

"SHADOWS AND SUNSHINE"

LULLABY OF A STORY SIMPLE AND REFRESHING

Pathé. Five Reels. For Release

November 12.

Cast of Characters.

Little Mary.....MARIE OSBORNE
Her Mother.....LUCY FAYTON
Gilbert Jackson.....DANIEL GELFINGER
Amelia Jackson.....MOLLIE MCCONNELL

Directed by Henry King.

Reviewed by Laurence M. Reid.

The story is constructed around a "wisp" of a child who scattering sunbeams in the playful path reunites a family. Daniel Jackson, the son, inopportunely

[CONTINUED ON PAGE 18.]

"A Daughter of the Gods"

In Review.

By Frederick James Smith

"A Daughter of the Gods," produced by William Fox and starring Annette Kellermann. Presented at the Lyric Theatre in New York on October 17. The Cast of Characters.

| | |
|----------------------------|--------------------|
| ANITIA..... | Annette Kellermann |
| PRINCE OMAR..... | William E. Shay |
| THE SULTAN..... | Hed de Ma |
| CLEONE..... | Mlle. Marcelle |
| AN ARAB SHEIK..... | Edward Boring |
| ZARRAH, HIS DAUGHTER..... | Violet Horner |
| ZARRAH'S MOTHER..... | Milly Liston |
| CHIEF EUNUCH..... | Walter James |
| A MOORISH Merchant..... | Stuart Holmes |
| CHIEF OF GUARD..... | Walter McCullough |
| THE WITCH OF BADNESS..... | Ricca Allen |
| THE FAIRY OF GOODNESS..... | Hennietta Gilbert |
| NYDI..... | Kathleen Lee |
| LITTLE PRINCE OMAR..... | June Lee |
| A SLAVE DEALER..... | Mark Prince |
| HIS WIFE..... | Louise Rial |

Directed by Herbert Brenon.

"A Daughter of the Gods" is an appeal to the eye. There are moments that are imaginative and unforgettable, several of splendid aesthetic beauty.

It has been aptly termed a photofairy—a fairy tale of the screen. Briefly it is the story of Anitia, "a daughter of the gods," and Prince Omar, the good son of a cruel, half-mad, old sultan. There are good fairies, cruel witches, gnomes and mermaids to lift the story into the realm of fancy. The sultan does all he can to wreck the romance. He throws Anitia into a dungeon tower, but she leaps into the sea. Recaptured, she is tied to the alligators, but Anitia's good fairy changes the hungry reptiles into swans. Then the sultan decides to let Anitia, her arms bound, be swept to her death on the rocks in the whirling rapids. But she manages, aided by the mermaids, to escape and reach gonoland.

Meanwhile Prince Omar has been placed in a cell. Anitia enlists the aid of the gnomes and, at their head, marches back to the sultan's capital. The good fairies change the elves into men-at-arms, but the heartless witches persuade the old sultan to put the imprisoned Omar at the head of his army in order that the attack may be repelled. Thus Anitia and Omar, in armor, meet in combat on the field of battle. Death comes to them both, but they meet again in the realm of the mermaids.

"A Daughter of the Gods" is a step into the field of the fairy story—a field singularly suited to the motion picture camera. By tricks, by suggestion, by the actual use of nature, the film can visualize the fantasy. "A Daughter of the Gods" offers moments of genuine artistry. Anitia's race through the waves to escape the sultan's blackamoors is a striking thing, the glimpse of the mermaids dancing at the water's edge has rare beauty and there are numerous scenes among the coral shoals and in mountain pools to charm the eye.

The photofairy is slight of story, wavering near the conclusion when the battle scenes are introduced. We measure our screen warfare these days by high standards. The theme, by its own character, should have clung to the sea and the woodland.

Miss Kellermann is the Anitia and much of the time she appears *ad naturam*. Let us remark, that she does this with more than the slightest efficiency. Moreover, she is always a graceful figure. Miss Kellermann is not the only lady in the production who affects a smile and a tropical tan. There are a dozen or more harem chorines who disport in the sultan's pool in undress abandon, not to mention the mermaids, who affect simple, scale-like tails, as befit inhabitants of the sea.

The submersible star's support is dramatically mediocre, unless we except the Lee children, who appear in the prologue. But the ocean is such an effective actor in Miss Kellermann's support that we forget the mere human failings of the sea.

The special musical score of Robert Hood. Bowers is an aid to the pictorial illusion.

"A Daughter of the Gods" is leading the way into the film field of fancy. It has genuine beauty.

"Romeo and Juliet" Shakespeare's Tragedy

William Fox Production in Five Parts, Starring Theda Bara.

The Cast of Characters.

| | |
|---------------------|------------------|
| JULIET..... | Theda Bara |
| ROMEO..... | Harry Hilliard |
| MERCUTIO..... | Glen White |
| FRIAR LAURENCE..... | Walter Law |
| TYBALT..... | John Wark-Dillon |
| PARIS..... | Einar Linden |
| MONTAGUE..... | Edwin Eaton |
| CAPULET..... | Edwin Holt |
| NURSE..... | Alice Gale |
| LADY MONTAGUE..... | Victory Bateman |
| LADY CAPULET..... | Helen Tracy |

Directed by J. Gordon Edwards.

Reviewed by Lawrence M. Reid.

"Romeo and Juliet" is a lavish spectacle constructed on lines of splendid magnitude. Even in the historic duels between the houses of Capulet and Montague there is a wealth of detail which is fairly amazing. Street scenes are painstakingly represented.

Photographically the entire production is a masterpiece in its elaborate interiors as well as in its representation of pagantry. The witchery and charm of the tragedy are appropriately expressed, as it is unfolded in its subtle gradations, shades and blending of one tint into another. While the story lapses at times into moments approaching tedium, which no doubt is the result of its familiarity, it is in the main interesting, and the action may be said to be well sustained.

Miss Bara gives an interesting interpretation of the role of Juliet. Her transition from capriciousness in the lighter moments of the play to the emotional heights of love's fulfillment shows that she possesses ability in directions other than those of the vampire. Indeed, it seems a relief to witness her in something alien to vampire roles.

The action is thoroughly sustained with excellent poise and balance. A particularly beautiful conception is the balcony scene, which is carried out with historical accuracy. Admirably directed scenes also are those showing a funeral procession in all its medieval atmosphere of pomp and ceremony, and the tomb scene in which Juliet awakens from the potion administered by Friar Laurence to find her lover is dying. They were well staged and exceptionally well photographed.

Miss Bara is capably assisted by Harry Hilliard, who, as Romeo, acts with a certain repressed emotion, at all times manly and dignified. Alice Gale as Nurse is convincing in her characterization, and Walter Law gives a faithful portrayal as Friar Laurence.

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CURRENT RELEASES:

ANN PENNINGTON

in

"THE RAINBOW PRINCESS"

(Famous Players) Released October 23rd.

THOMAS MEIGHAN and ANITA KING

in

"THE HEIR TO THE HOORAH"

(Lasky) Released October 26th.

Paramount Pictures Corporation
FOUR EIGHTY-FIVE FIFTH AVENUE FORTY-FIRST ST.
NEW YORK

UNPROTECTED

Written from
the Screen by Frederic R. Buckley

"Unprotected," a five-reel Lasky
feature, will be released on
Paramount programme next week;
Blanche Sweet starring. :: :: ::



Not realizing the impending tragedy, Barbara (Blanche Sweet) laughs over her work.

"AND I don't intend," said Rufus Jamison, fixing his small gray eyes sternly on the trembling girl before him, "that any more of your artistic tendencies or your artistic affluence, or your infernal artistic poverty, shall come to bring disgrace on my family. So long as you're under my roof you'll try to prove you're not your father's daughter by working."

Barbara King had trembled from the first moment she saw her grim uncle; shivered in the cold, alien atmosphere that encircled him all the way to the home of her charitable adoption; but now anger at his last words loosed her tongue.

"You shan't speak like that of my father!" she cried. "While he was alive he worked night and day, almost—"

Her uncle strode swiftly over and grasped her wrist.

"Listen, my girl," he snarled, and remember what I'm going to say to you. You're no claim on me—except that I'm sorry for my dead sister as I'd be sorry for any other poor fool who hadn't the brains to marry something better than a statue maker. You're in this house because—well, never mind why. But no longer as you're here you work—useful work, and no day-dreams. And at the first sign of any laziness out—you—go! Have I spoke plain enough?"

He had. Little Barbara turned away up the stairs to her attic bedroom weeping; her back bent in the hopeless curve that marks the men whose gods have deserted them.

Here was a man who said he was her own mother's brother—and he thought that art was wicked.

And lazy!

The thought of how her father, even in his last illness, and in the bitter cold of their draughty garret, had risen, often before dawn, to work by candle-light on some already perfect half-inch of his glorious "Diana," made the crouching little figure shake again with sobs.

The storm of weeping spent itself. The small, cold hand reached out and lit the last half-inch of Barbara's candle allowance for the week. Then, fumbling in the gloom of the attic's sloping end, they uncovered from behind a pile of sacking two objects.

Barbara carried them gently to the table and set them down.

Glistening under the light was a small grim head in marble, her father's last work, left nameless by him, and half jokingly christened by the girl "Barbarian." The larger object was a head in clay, parti-

colored, patchwork clay, collected by the girl artist secretly, and smuggled into her attic at nights during the two years she had passed there. At first glance it seemed to be a copy of the marble head; inspection showed it different. The variations were small, nuances of difference such as only the hand of an artist could produce; but they were nuances which turned the "Barbarian" into a perfect likeness of Mr. Rufus Jamison.

Listening for any sound from the house below, Barbara pulled from her pocket another small piece of clay and went to work on the statue.

No intent did she become on her task that she did not hear the quiet opening of the trap-door entrance to her studio. The first warning she had that her uncle

had found her out was when his heavy hand fell suddenly on her shoulder and his harsh voice snarled in her ear.

She leaped to her feet, and, silent, with big eyes staring out of her pale face, thrust herself before her treasures. Unconsciously, as her brain took in the menace of her uncle's eye, she reached out her hand to the queer old candlestick, in whose top the flame was guttering out.

With an oath Jamison brushed her aside. He seized in one big red hand the "Barbarian" and raised him on high.

"If you won't do as you're told, you slut," he cried, "we'll remove your temptations. Now, then—"

As he stepped back to dash the statue more effectively at Barbara's feet the guttering light went out.

There came no crash of shattered marble. Instead the girl heard a shouted oath from the darkness just before her, and then from far below a dead, cracking thud.

The trap-door had been left open.

A moment later the girl was kneeling by a body that seemed to have a new quality of rigidity added to the sternness which had always marked it in life. Her uncle's face, which still wore a half-cynical, half-bullying smile, caught her eye as it gleamed in the dim light from the window. It reminded her—

He had worn just that evil grin on the day he met her walking with Gordon Carroll, the cheerful looking boy who, she had learned, now that he was gone on a hunting trip, was the son of the governor of that state. Three months since he had met

[CONTINUED ON PAGE 19.]



Barbara and Gordon Carroll.

In the New York Theatres

Gossip of Plays
and Players of
the Footlights
and Films



Emma Dunn and Reginald Barlow in "Old Lady 31," at the 39th Street Theatre.

A BUSY week is just concluding in the New York theatres. Seven new attractions appeared on the Broadway horizon. These included John Drew in "Major Pendennis," at the Criterion; Ruth Chatterton in "Come Out of the Kitchen," at the Cohan; "So Long, Letty," at the Shubert; "Go To It," at the Princess; the new Winter Garden production, "Object, Matrimony," at the Cohan and Harris, and a German musical comedy, "Die Tolle Dolly" ("The Mad Dolly") at the Yorkville.

AFTER three months at the George M. Cohan Theatre "Seven Chances," David Belasco's first production of the present season, has moved to the Belasco Theatre. This bright and amusing comedy has an excellent cast, numbering, besides Frank Craven, John Butler, Harry Leighton, Hayward Ginn, Charles Brokaw, Rowland Lee and the Misses Carroll McComas, Anne Meredith, Beverly West, Marion Abbott, Gladys Knorr, Florence Deshon, Alice Carroll and Emily Calloway.

MAURICE COSTELLO is appearing in person in every one of the twenty-six Marcus Loew houses in Greater New York this week, addressing 100,000 people—thus out-Hughes-ing the candidate.

THE Winter Garden this week inaugurated its sixth season with "The Show of Wonders." It is the twentieth musical extravaganza to be produced during the five years of the Winter Garden's existence. The new production, the book of which was written by Harold Atteridge, with music by Sigmund Romberg, Otto Motzian and Herman Timberg, has in its cast McClure and Heath, Eugene and Willie Howard, George V. Monroe, Walter C. Kelly, Tom Lewis and John T. Murray, Daisie Irving (an importation), Marilyn Miller, Grace Fisher, Mabel Elaine, Marie Lavarre, Alexis Kosloff, George Baldwin, Clayton and Waite, Dan Quinlan and others.

"UNDER SENTENCE," at the Harris Theatre, celebrated Sing Sing Mutual League night on Tuesday. All of the members no doubt desired to be present, but other engagements prevented. But, joking aside, the Roi Cooper Megrue-Irvin Cobb drama is doing decidedly well at the Harris. George Nash and Janet Beecher head the able cast.

"BACKFIRE," Stuart Fox's melodrama, is moving next Monday from the Thirty-ninth Street Theatre to the Lyceum, where it succeeds Otis Skinner in "Mister Antonio." "Backfire" promises to upset the criticisms of the New York reviewers, who predicted the storehouse in short order. "Backfire," with a



Mary Nash in "The Man Who Came Back," at the Playhouse.



Marilyn Miller in the new Winter Garden "Show of Wonders."

few alterations, outgrew its original theatre, and is now moving to much larger quarters.

Emma Dunn, in Rachel Crothers's "Old Lady 31," follows "Backfire" at the Thirty-ninth Street Theatre.

Francis X. Bushman in "Romeo and Juliet," at the Broadway Theatre.



THE most vivid war pictures thus far contributed by the great war, "The Battle of the Somme," said to be authentic and to be the official pictures of the British government, are at the Strand this week. These pictures are unquestionably graphic, even grueling. Death stalks about the motion picture camera through every foot of the film. The films are being divided into two parts, to be shown this week and next.

ICELAND, the society ice rink, Broadway at Fifty-second street and Seventh avenue, will be the scene of an elaborate ice carnival on Thursday night. Many of the prominent motion picture stars of New York will be present and many of the stars of the legitimate stage. Mary Pickford, Norma Talmadge, Pauline Frederick, Anita Stewart, Kitty Gordon and Marguerite Clark are among the movie stars who have taken up skating at Iceland. Ice skating has taken the place of dancing as an indoor sport this winter, and Iceland, with its luxurious appointments, is the rendezvous of the smart skater.

THE selfish, cynical and unscrupulous old "Major Pendennis" of Thackeray is a decidedly interesting role for John Drew. Langdon Mitchell did not try to compress the whole novel, but has built a light comedy around the major and his nephew, Arthur. Mr. Mitchell has made some distinguished contributions to the American stage, notably "The New York Idea" and "Becky Sharp," which he took from "Vanity Fair." John D. Williams made the production, which assures an intellectual offering. The well-balanced cast includes Brandon Tynan as Arthur Pendennis.

LIBERTY

A Romance of Old Mexico

By

H. H. Van Loan

Novelized from the Photoplay Serial of the Same Name, Released by the Universal Film Manufacturing Company

Synopsis *Liberty Horton, American heiress, and owner of a large Mexican estate, is captured and held for ransom by Pancho Lopez, a noted Mexican insurrecto. While in his camp she overhears a plan to attack an American city and army camp. She escapes with the aid of Pedro, a faithful servant, and while a racing party, headed by Major Winston, U.S.A., Capt. Rutledge of the Texas Rangers, who is in love with her, and Manuel Leon, son of her other guardian, stop pursuit, she rides to warn the Americans. She, however, is too late and the Mexicans attack. They are repulsed by American soldiers. That night Pancho Leon threatens Major Winston with exposure of misappropriation of funds left in his care unless he (Major Winston) forces Liberty to marry his son, Manuel. The major refuses.*

FIFTH EPISODE—Love and War.

LIBERTY then stepped into the room. She found Pancho stretched across the table while the major was bending over him with his fingers clutched about the Mexican's throat. Liberty stood just inside the door, her gaze fixed on the two men, a shot was heard outside. The major, hearing it, relaxed his grip and, turning, discovered Liberty. Immediately he released Pancho, who managed to get to his feet, still clutching the major's notes. A deathly silence followed as the girl looked from one to the other.

The shot which was heard by the trio inside undoubtedly saved the life of Manuel, and the man who saved him was none other than his arch-enemy, Rutledge. Bob had been standing in the shadows near the entrance to the courtyard after leaving Liberty when he saw Theresse approach Manuel. A heated conversation followed. He saw Manuel shove her away from him several times, but when she returned.

As Rutledge watched he saw the hatred in the eyes of the Mexican for the girl who had accepted his cruel treatment with sincere affection in every line of her countenance. He could not hear their words, but he knew the Mexican was in a rage, for he paced nervously back and forth, clenching his fists as Theresse hurled threats at him. Then he saw the girl creep up to Manuel and whisper something in his ear. Instantly the fellow turned about and, raising his fist, was about to strike her when Pedro, who had been lurking behind one of the bushes, ran up, and snatching his knife from his belt raised it above the Mexican's back. As it started to descend Rutledge raised his gun and fired. It was an excellent shot and sent Pedro's weapon to the ground. The three turned and saw the ranger, who walked up to Manuel.

"I always thought you were a cur and now I know it," said Bob, as he shoved his gun back in its holster. But Manuel only sneered at his rival, and then, snapping his fingers at the ranger, walked into the house.

"What does this mean, Pedro?" asked Rutledge. For answer Pedro looked down into the eyes of the frightened girl, who had rushed into his arms for safety, and then led her away.

In the meantime the major and Pancho were trying to explain their actions to Liberty. Finally, when she saw what a poor mess they were making of the whole affair, she crossed over to the major.

"Major, I overheard what you were talking about and—" She paused for a moment—"I—have decided to marry Manuel."

The major took her in his arms. "I can't believe this, my dear child," he said in amazement.

"It is true," she said softly. "But Manuel and I were afraid, so we—that is we—wanted to be married before you left."

"Well, I'll be—blowed!" shouted the major, as he looked down into the big eyes that were upturned to him. "You explain this to me," he continued. "I don't think you are telling me the truth."

"Some other time, major," answered Liberty.

"I cannot let you marry without my consent," the major, thoughtfully. "If I did the spirit of your father would return to curse me. You will never know a moment's peace with this man. He will not treat you right, Liberty. I have never liked the sneaking look he carried around with him."

"Major, I cannot explain everything to you," said Liberty, as she raised her head and raised her handkerchief to her eyes. "All I can say is that I'm going



"I refuse to open the door," Liberty answered."

to marry Manuel. It is my wish, and knowing that you have always tried to please me, I rely upon you not to stand in my way now."

"Liberty," he said, with a tone of sadness in his voice, "if this is your wish I reluctantly give my consent; but I want you to know that this is the hardest thing you have ever asked of me." Then he tenderly placed his arm about her and pressed his lips to her forehead.

At that moment Pancho, who had left the room when Liberty entered, returned, and smiled with contentment as he glanced at them both. He knew he had won, and as Liberty turned from the major and started to leave her prospective father-in-law started toward her with outstretched hands.

"I am sure you are going to be happy," he said. But she dashed by him and ran to her room.

"You see," continued Pancho, as he rubbed his hands and grinned at his partner. "I knew it would come out all right, major. This has been a good day's work."

The major was lighting a cigar. When he had finished he walked up to Pancho and, glaring into the cunning eyes of the Mexican, said:

"I don't know whether she loves him or not, but let me tell you something: If that scamp doesn't treat her right he'll have to answer to me personally—do you hear? To me!"

Bent upon finding if there was anything wrong with his ward the major hurriedly left the room and went at once to Liberty's bedroom. He paused a moment outside and listened. Somebody was sobbing within. Without waiting to knock he opened the door and stepped inside.

It was Liberty. As soon as he entered she raised herself and brushed the tears from her eyes.

"What makes you so sad, my little pet?" inquired the major, as he went over to her.

"I'm not crying because I'm sad," she replied, brokenly. "It's because I'm so happy."

It was anything but a merry wedding party that later in the evening made its way to St. Stephen's Chapel, not far from the Horton estate. There was only Liberty, Manuel, Major Winston and Pancho Leon—and they walked in silence.

When they reached the chapel the padre was lighting the candles on the altar. To Liberty he seemed almost like an executioner who stood ready to take her life.

The major noticed her nervousness and stepped to her side. "Are you still of the same mind?" he asked her.

She nodded her head.

Then the padre opened his book and requested Liberty and Manuel to kneel before the shrine.

Theresse, who had heard of the intended marriage, rushed out of the house and learned that the wedding party were on their way to the chapel. Wrapping her shawl closely about her head she hurried after them. But Pedro, who of late had spent most of his time guarding the jilted girl, discovered her absence and followed her.

Upon her arrival at the chapel Theresse saw the

lights on the altar, and, in the dim reflection, the kneeling couple. Then she threw open the gate and was about to rush into the chapel when two strong arms closed around her. She fought madly to free herself, but the grip tightened. Turning, she looked into the face of Pedro.

The ceremony completed, the padre started to put out the candles as Manuel took Liberty by the arm and walked slowly out. As they reached the chapel yard Theresse, whom Pedro was trying to urge away, took one look at the couple and then fainted.

After Manuel and Liberty had departed from the chapel Pancho took the major's notes from his pocket and offered them to the major, who made no move but stood staring at the man who had brought about this unhappy affair. Then, when the major refused to take them, he tore them up and threw them on the floor.

Then they silently left the place.

The major went at once to join Rutledge and the rangers, who had been ordered to meet Col. Dalton's troops, which had started out to cross the border and capture the Mexicans responsible for the attack on Discovery.

Earlier in the day the colonel, who was encamped with his troops near the Horton estate, had received the following message from Washington:

Col. Dalton, commanding Troops D and K, Cavalry, Discovery, N. M.:

You are hereby ordered to move troops as per instructions. Cross the line and bring back parties responsible for attack on Discovery, dead or alive. This order is effective immediately upon its receipt.

(Signed) GEN. GRANSTON,
Commanding Second Division U. S. Army.

The receipt of this order filled the troopers with joy as soon as it was repeated around the camp.

What had become of the leader of the insurgents was a question which puzzled Loper, who had not seen him since he rode out of Discovery. The major dome had taken refuge in an adobe shack not far from the town, and there, with his men, was waiting for the early hours of dawn. Then, when all was quiet, he intended to make a break across the border to find the chief of the insurgents. He had stationed pickets for a considerable distance along the road to warn him of any approaching troops, for he knew that when Washington learned of the happenings of the night before the government would take some drastic action. All day and during the evening he had kept messengers close to the camp of Col. Dalton watching every movement and waiting for the signal that would inform him the troops were preparing to cross the border.

Late that night, as Lopez paced back and forth impatiently, he heard the beating of horse hoofs outside, which came nearer and nearer, until they came to a halt at his door. He pulled his gun as a means of precaution and waited to learn the identity of the rider. The door was thrown open and Lopez dropped his hand as he recognized one of his messengers.

[CONTINUED ON PAGE 16.]

MOROSCO-PALLAS SIGNS
BEBAN AND CRISP

George Beban, the character actor, has signed a long term contract with Morosco-Pallas and left New York last week for the studios of these companies in Los Angeles.

The engagement of Mr. Beban was effected by Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, and marks the first stellar addition to the Famous Players-Lasky-Morosco-Pallas companies since their combination announced recently.

Since Mr. Beban's last appearance on the screen in the Oliver Morosco "Pasquale," many requests have been received from Paramount exhibitors and patrons throughout the country for his reappearance on the program.

The initial Beban production under the new contract will be an Italian character subject written by himself in collaboration with Lawrence McCloskey. Other subjects of different Latin types will follow.

Shortly after Mr. Beban signed his name on the dotted line, Donald Crisp, who has been connected with D. W. Griffith in an advisory capacity for many years, was engaged to supervise the production of all the Beban photoplays. Mr. Crisp is prominently known as director of many big subjects, including "Ramona."

Accompanying the star on his transcontinental trip is John Clymer, the photoplay author, who has been engaged to collaborate exclusively with Mr. Beban on all his future productions. Just before departing, Mr. Beban lowered the blinds of his drawing room windows and advised his friends that there would be no scenery gazing during the trip, as he and Mr. Clymer would immediately commence to work on ideas for his forthcoming plays for the Paramount Program.

A big gathering of motion picture and theatrical celebrities was at the Grand Central depot to see him off, including Mr. and Mrs. Carl H. Heiser, Lawrence McCloskey, J. Parker Reed, Jr., and a delegation from the Friars' Club, who sang the Friars' anthem as the train pulled out. Mrs. Beban accompanied her husband.

THEODORE MARSTON
DIRECTS "GREED"

Having completed his direction of the McClure play, "Rloth," of which Charlotte Walker is the star, Theodore Marston is now directing "Greed," another play of the McClure series, "Seven Deadly Sins," in which Nance O'Neill is starring.

Mr. Marston, in his previous connections with Pathe Freres, Kinemacolor and Vitagraph, was unusually successful in photographing the curb market without having his scenes marred by those curb brokers who take special delight in causing a director trouble.

His experience in such scenes is being utilized by him in the filming of "Greed," in which crowds are depicted pursuing their passion for wealth in the atmosphere of metropolitan financial circles.

ART ACORD WITH FOX.

Art Acord, the cowboy hero of the "Black Parvies Series" of photoplays, has signed with William Fox.

The man who holds championships in almost everything in which a cowboy competes, is at work in one of the Fox studios in New Jersey, playing opposite Gladys Coburn in the latter's second photoplay.

Mr. Acord has won paraphernalia enough in various competitions through the west to stock a caravan load. At the Stampede, recently held at Sheephead Bay, he took six firsts and one second out of the eight events in which he was entered. His prizes totaled four belts, a loving cup and \$1,800.

SELZNICK PICTURES
NEXT RELEASE

HERBERT BRENON
Presents

NAZIMOVA
IN
"WAR BRIDES"

By MARION CRAIG WENTWORTH

Norma Talmadge in "Panthea"

"Panthea," the drama presented some time ago by Mme. Olga Petrova, has been chosen as the vehicle for Norma Talmadge in the first of her Selznick-Picture productions.

It had been announced that Miss Talmadge would be presented at the head of her own producing company in a film version of David Graham Phillips's novel, "The Price She Paid," but Joseph M. Schenck, president of the Norma Talmadge Film Corporation, succeeded last week in obtaining motion picture rights to "Panthea," and at once decided to use this drama for his initial presentation of the young film star.

In "Panthea," Miss Talmadge will be presented in a role different from anything she has heretofore attempted. The central character in this drama is that of a young Russian singer who escapes to England under the surveillance of Russian secret police and an accusation charging her with being a nihilist. She marries an unknown but ambitious composer

and, for his sake, enters into a liaison with an elderly roue who has great influence in musical circles. The great climax of the story comes when Panthea's lover refuses to live up to his agreement with her and she kills him. The story closes with Panthea's arrest and extradition to Russia, where she is sentenced to Siberia.

Allan Dwan will direct the production. The play was written by Monckton Hoffe.

The rights to "The Price She Paid" were purchased by Lewis J. Selznick from the Phillips estate for Miss Talmadge, and this story will probably be her second Selznick picture production.

Miss Talmadge will begin work on "Panthea" next week. Director Dwan has already engaged the greater part of the cast.

Miss Talmadge was with the Vitagraph Company for five years. Recently she has been appearing in Tri-arcle productions.

None of the younger directors in the

motion picture industry has attained a more enviable reputation than Allan Dwan, who will have complete charge of all of Miss Talmadge's future productions. Mr. Dwan was the director of four of the most successful Douglas Fairbanks pictures, namely, "Manhattan Madness," "The Habit of Happiness," "The Half Breed" and "The Good Bad Man."

WORKING FOR WAR PICTURES.

An active committee to exploit the Triangle film, "Our American Boys in the European War," was formed this week while Capt. A. Pratt Andrew, head of the American Ambulance Field Service was in the city.

Mrs. William K. Vanderbilt is chairman, Anne Morgan brings with her the efficient corps of "The American Fund for French Wounded," Elizabeth Marbury is general director, and Nanon Toby, publicity manager. Working with the committee are Henry Sleeper, of Boston; Joseph B. Thomas and M. M. Palmer, representatives of the field service.

Winnifred Greenwood, the Mutual (American) star, is writing a book on "Temperament."

INTERNATIONAL



The Fashion
Drama

In the "Adventures of Dorothy Dare" the motion picture world has something absolutely new.

It is a high-class fashion show, the season's latest modes, with a plot, a story, a vivid drama combined in one rich, classy reel of beauty and action.

Released Nov. 14.



Flashes

Over make-up! An English screen expert protests about the painted lips, the obviously beaded eyelashes and the other illusion destroying things affected by the American film player.

"Why is it," he asked us after seeing a recent ingenue star drama, "that they attempt close-ups of these painted soubrettes? And the leading man's lips! Can't producers realize that over make-up destroys all atmosphere and demolishes any sustained dramatic interest?"

Clara Kimball Young has just advanced the argument that the silent drama will not fulfill its mission until it is really silent—until all captions and subtitles are eliminated. She says—and truthfully—that too many captions are injected into photodramas these days. "We do not give our audiences credit for the intelligence that they possess," she maintains.

Can—or should—the subtitle be discarded? Only the other day a screen authority remarked to us that the perfect film drama of the future will eliminate practically every caption and that one scene will dissolve into another, thus getting away from the jerky quality of the drama of to-day.

Prof. Hugo Munsterberg has discussed this point, declaring that producers are obliged to yield to the scheme simply because the scenario writers are still untrained and clumsy in using the technique of the new art. Continuing, he says, "The photoplay of the day after to-morrow will surely be freed from all elements which are not really pictures." Prof. Munsterberg believes that certain leaders, such as "After Three Years," or "The Next Morning," will always be justified, just as the title of a painting is justified. The use of telegrams, letters, etc., he holds to be a logical part of the play. "The next step," says the professor, "toward the emancipation of the photoplay decidedly must be the creation of plays which speak the language of pictures only."

There is a decided trend on the screen just now toward the historical or costume play. "Intolerance" revitalizes old Babylon, Paris in the days of the Medici and Judaea at the time of Christ. Geraldine Farrar is soon to be seen in a screen drama based upon the character of Joan of Arc. Florence Reed is to do a story of the middle ages, "The Queen Mother." Mary Garden is likely to be seen in a film version of "Thais." Pauline Frederick has been announced in a motion picture story of Charlotte Corday.

The films have been pursuing Shakespeare, too. Broadway this week has rival "Romeo and Juliet" productions. We are soon to see Frederick Warde in "King Lear."

The screen lends itself particularly to the romantic theme. (Personally we doubt the possibilities of Shakespeare in the films.) But where the spoken play is a thing of painted castles and the off-stage din of battle, the film drama can actually create this atmosphere of other days. And the romantic theme will be popular in the pictures—provided the characters are humanized and are not merely costumes strutting through melodramatic incidents.

FREDERICK JAMES SMITH.

The Week's Screen High Lights

Annette Kellermann wearing a modish smile and sitting nonchalantly on sharp coral rocks in "A Daughter of the Gods."

Ann Pennington undulating naively through the hula-hula in "The Rainbow Princess."

The Theda Bara Juliet remarking, "What man art thou, that thus bescreened in night so stumbleth on my counsel?"

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Clane's production of "The Wright novel, "The Eyes of the World," is destined for the public in a month or so, according to reports from the coast.

The Astra Film Corporation has presented little Helene Jose, the baby daughter of Director Edward Jose, with a solid silver dinner service. Let's see, what was the popular old saying about a child born with a silver spoon in its mouth?

Carl Laemmle states emphatically that the published report that he intended to head a company other than the Universal is absolutely untrue.

The Selig company has completed "The Garden of Allah," and Director Colin Campbell is now in Chicago cutting and titling the production. A desert and storm is to be featured in the visualization of Robert Hiehens's exotic novel.

After checking up his notebook, Carlyle Blackwell discovered that his forthcoming appearance in the International offering, "The Ocean Waif," marks his 375th characterization on the screen.

Rhea Mitchell has left the American company and is likely to be again seen on the speaking stage in New York.

Jack Warren Kerrigan declares that all these wild rumors about his future plans have no foundation in fact. Kerrigan is leaving the Universal company at the expiration of his contract, but he has closed with no other firm—as yet.

The many motion picture press agents are planning to see Marguerite Clark in "Miss George Washington." Miss Clark plays a resourceful little fiber in the Famous Players production, and the hard-working P. A.'s hope to be able to pick up an idea here and there.

The forthcoming appearances of Balth Story, the Vitaphone actress, in outdoor stories of the West will be swathed with interest. It is really a return to the field of the star's first successes. Do you recall her early dances and her fine riding? No one can better express femininity in the primitive.

Vivian Rich is now with the Fox folk, playing opposite William Farnum. Her first picture is called "The Price of Silence."

The Lenslight Who's Who and What's What :: Therein ::

No Attention Paid to Unsigned Communications

Francis X. Bushman and Beverly Bayne have started work in a fourteen episode serial, with W. Christy Cabanne directing.

Mary Pickford's first Artcraft release, "Less Than the Dust," will be released on November 6.

Augustus Phillips will now be leading man for Viola Dana at the Metro studios.

In the old Edison days Mr. Phillips frequently appeared, as Miss Dana, so the engagement is really a reunion.

Stanley Mastbaum, of Philadelphia, has purchased the rights to "The Conquest of Canaan," for eastern Pennsylvania, Maryland, Delaware, District of Columbia, and Virginia.

Jay Elmont, formerly with the Minor Films, Inc., and Universal as manager and art director, has joined the Triangle corporation. He left for the coast last week.

The Lasky company, of California, has purchased the rights to the latest Frohman feature for California, Nevada, New Mexico and Arizona.

Ralph W. Ince has retired from his post as producing director for the Vitaphone Company of America. He announces his intention of forming at once a large company of his own to carry out ambitious plans he has long had under consideration. With Mr. Ince will go Lucille Lee Stewart and Huntley Gordon, who will head the new organization.

Mr. Producer and Exhibitor: G. Schirmer, Inc., is writing musical scores for such firms as the Paramount, Fox, Triangle, World, Universal, Frohman and others. "The Daughter of the Gods" is embellished by an elaborate orchestration by Robert Hood Brown, while Edwin J. Howe is preparing a score for the Pickford picture "Less Than the Dust."

HeLEN Arnold, the little Louisville, Ky., girl who played an important part in "The Witching Hour," suffered a nervous attack this week and was compelled to return to her home town for a few weeks in order to recuperate. Miss Arnold's work in "The Witching Hour" was so satisfactory that she has already been engaged by the Lasky company for work in one of their forthcoming features.

"20,000 Leagues Under the Sea" Opens

Completely fagged out by three weeks of day and night work on the Universal submarine spectacle, "Twenty Thousand Leagues Under the Sea," Joe Brandt, general manager of the Universal, has returned to New York from Chicago, where he supervised the opening of the spectacle at the Studebaker Theatre. President Carl Laemmle preceded Mr. Brandt to New York by two days.

When the Universal picture was received in the rough from the Pacific coast, the "editorial staff" at 1600 Broadway figuratively threw up its hands in despair. It took just seven days for Mr. Brandt and his able associate, Jack Cohn, to view the 110,000 feet of film.

Each scene had been "shot" from three or four different angles and Brandt's first task was to choose the best "shot" of each scene. When this tedious work had been completed the picture had been cut to 35,000 feet.

The picture was then run off from the beginning for the second time, a process which required three days of night and day work.

During the second showing Mr. Brandt and Jack Cohn viewed the picture with an eye to eliminating all "waste motion" and of reducing it of scenes not absolutely essential to the story. This process reduced the film to 17,000 feet. On the third run a determined effort was made to "tighten up" the play and to accelerate the action. This resulted in the cutting of the picture to 11,000 feet. The fourth run was for the purpose of continuing the elimination of all excess scenes and the shortening to "flashes" of those which, while necessary, could be reduced in length to the benefit of the picture as a whole.

On the fifth run suggestions and orders from Mr. Laemmle and R. H. Cochrane and Pat Powers as to the rearrangement of the scenes were put into effect. A different continuity,

adding materially to the strength of the story, was introduced and many scenes which had been considered essential to the story were thus eliminated.

At the end of the sixth run the play was considered ready for a general viewing by the entire Universal organization. Discussion was invited at the end of each reel and all worth while suggestions were noted and acted upon before the seventh showing. It was at this point that Mr. Cohn made a suggestion which cut out a whole reel and gave the picture a finish "punch" which had been lacking. This suggestion involved the shifting of a scene showing a burial ceremony beneath the sea from a mere incident in the middle of the play to the end of the picture, where it served as a logical and striking climax to the tragic end of Capt. Nemo, the hero of "Twenty Thousand Leagues Under the Sea."



JOE BRANDT.

ARTCRAFT PROMISES TO CHAMPION WORTHY INDEPENDENT FILMS

Mary Pickford's release of "Less Than the Dust" through Artcraft Pictures Corporation has brought to a head speculation as to the real reason for the formation of this new distributing organization in the motion picture field, and wonder as to its future policy. In an interview Walter E. Green, president of Artcraft, clearly and concisely defined its purpose when he said it was organized "to handle the headliners of motion pictures."

"For some time," Mr. Green explained, "many of us have felt that there was no agency by which the great new class of feature theatres could obtain a continuous supply of highest grade entertainment, and that the present methods did not give full and star who desired to do bigger and better work. We organized Artcraft, selected Mary Pickford as our 'headliner,' and with a chain of sixteen exchanges in the United States and Canada are now equipped to handle the masterpieces of any producer whose pictures achieve the standard set by Mary Pickford and 'Less Than the Dust.' In other words, Artcraft is the champion of the producer and star who chafe under the present re-

strictions which bind them in their ambition to advance with the development of the industry and the demands of the public."

"No longer need the ambitious producer pit his masterpieces against a system of territorial distribution or organization of expensive road companies that by their very nature are barred from the motion picture theatres, where the real film fan goes for his amusement. This will be the new big feature houses be able to obtain the kind of pictures their policy requires, and the smaller theatres share in the profits by engagements of big productions that have been successful in the long-run houses. Together we can keep our masterpieces out of the open houses and combination theatres. This is the aim of Artcraft: 'Let us keep the best in motion pictures in the motion picture theatres.'"

HART IN THE DESERT

William S. Hart, with a company of players and cow-punchers departed this week for the desolate wastes of the Mojave Desert, where he will spend several days, filming some scenes for the current Tri-Mile-Kay Bee play, in which he will be presented as star by Thomas H. Ince. This vehicle, from the pen of Monte M. Katterjohn, is a tremendously powerful melodrama of the West of old, and the character being portrayed by Hart is that of "the laziest bad-man that ever shouted 'Hands up!'" Hart's leading woman is Margory Vernon, who supported him in "The Primrose" and "The Return of Draw Egan," the other important members of the cast are Joseph J. Dowling and Roy Laddlow.

PATHE
GOLD ROOSTER PLAYS

Announcing

RUTH ROWLAND

in the Five-Part Play in

PATHE COLOR

"THE SULTANA"

Adapted from

Henry C. Rowland's Story

Produced by Balboa

Released October 29

MUTUAL STAR PRODUCTIONS

Below are listed a few of the Mutual Star Productions Now being booked at the 68 Mutual Exchanges. Each is in five or six acts. Each is an extraordinary Feature. Write or visit your nearest Mutual Exchange for rates and dates.

Mary Miles Minter

FEATURES

NOW PLAYING:
"Youth's Endearing Charm."
"Dulcie's Adventure."
COMING:
"Dream or Two Ago."
"The Innocence of Lisette."
And Others.

William Russell

FEATURES

NOW PLAYING:
"Soulmates."
"The Highest Bid."
"The Strength of Donald McKenzie."
"The Man Who Would Not Die."
"The Torch Bearer."
"The Love Hermit."

Kolb & Dill

FEATURES

NOW PLAYING:
"A Million for Mary."
"The Three Pals."
"Bluff."
COMING:
"A Peck O' Pickles."
"Buttin' in Der Vest."
"Decent Deuces."

Richard Bennett

FEATURES

NOW PLAYING:
"Philip Halden—Waster."
COMING:
"The Sable Blessing."
"The Law Makers."

Margarita Fischer

FEATURES

Thursday, Nov. 25—
"The Pearl of Paradise."
Thursday, Nov. 30th—
"Miss Jackie of the Navy."
Thursday, Dec. 28th—
"The Butterfly Girl."
Thursday, Jan. 25th—
"The Knight of Torquiza."
Thursday, Feb. 23d—
"Birds of Passage."
Thursday, March 15th—
"The Light of Heaven."

Florence Turner

FEATURES

NOW PLAYING:
"Far From the Madding Crowd."
"A Welsh Singe."
"Doorsteps."
"Grim Justice."
COMING:
"The First Settler's Story."

A FIGHT FOR HAPPINESS

The battle of a woman against a man who deliberately plots her ruin is the theme of the

WILLIAM FOX

PHOTOPLAY WITH

Mme. Bertha Kalich

QUEEN OF EMOTIONAL ACTRESSES
SUPPORTED BY

STUART HOLMES

IN

LOVE and HATE

STORY BY JAMES GAREY—SCENARIO BY MARY MURILLO
DIRECTED BY JAMES VINCENT

FOX FILM CORPORATION

Brady Advocates the Film Program

Discussing the controversy between the advocates of open booking and those who pin their allegiance to the programme, William A. Brady, director general of the World Film Corporation, says:

"I perceive that the great majority of exhibitors, (those at least whose views are reflected in print), very sensibly retain their faith in the programme. Scanning the published reports of interviews on this subject—and it certainly is a big subject—find that many of those who favor the open booking system are actuated by fear that the exhibitor across the street or around the corner will have a shade on it them."

"This is a short sighted and inadvisable policy. The exhibitor who goes in for these big star features will invariably find his expenses getting away from him. Further, he will be building up a demand among his customers which he cannot meet when the supply runs short, as it surely must. Those who stick to the programme can afford to wait for the other fellow to blow up."

"The exhibitors should bear in mind the indisputable fact that not all the big special features are successful. Without going into particulars, we all know of certain big pictures produced within the past few months at enormous expense which died almost before they were born."

"All the advertising in the world will not force a picture when the public doesn't want it, no matter how pretentious or costly it may be. Neither the exhibitor nor the manufacturer can go up against this situation repeatedly and escape getting the worst of it."

"It is further true that a great star in a bad picture is a very unprofitable investment. The producer who makes enormous inducements to stars to win them away from the programme must get his money back from the exhibitor, who in turn must collect the increase from the public. So these high priced stars must have better material than others, or they will fall down and pull the exhibitor and manufacturer down with them."

"There are other phases of the present situation which are worthy of consideration. One of these which comes up constantly in the published utterances of exhibitors is expressed as follows by the owner of a chain of theatres in a large city of the middle West: 'If we knew positively that

certain stars would remain on certain programmes, we might go out and select our programme and feel assured that we would get these stars by signing up with certain producers.'"

"This is a situation that will be adjusted when manufacturers place themselves in a position to announce their program for a considerable time in advance. The World Film Corporation has already published a definite statement of all its releases for several months to come, and no exhibitor can possibly complain of its inability to be sure of all our stars within that period at least."

"Please do not think I am criticizing any of our competitors. This is not the idea for a moment. When I took over the direction of the World Film Corporation I had some ideas which were not in general use, and as I advanced these I was usually met with 'it can't be done.'"

"But it has been done in most instances, and will be in the others. Among the ideas I had in mind was the completion of World releases so far ahead that the exhibitor could rest perfectly easy as to what he was to get and when he was to get it. More than this, he was to be so placed that

MISS HANSEN WITH KEYSTONE.

Junonia Hansen has joined the Keystone company. She entered into a contract with Mack Sennett last week. It will be remembered that Junonia received her initial comedy experience under Sennett's direction. She left the Keystone company two years ago and has since achieved considerable success. "The Secret of the Submarine," and several film productions.

In her new capacity at the Mack Sennett-Keystone studios Miss Hansen will head a company directed by Harry Williams, erstwhile writer of popular songs and more recently co-director with William Campbell of Chester Conklin's company.

Williams joined Sennett's organization two years ago as a member of the scenario department. His knowledge of stagecraft rubbed him well on the Keystone lot, and it was not long before he joined the force as Sennett's assistant director. As director of the company headed by Junonia Hansen he will produce light comedies.

he would take plenty of time in announcing his programme, thus insuring absolute confidence in his patrons."


"From my own point of view this is entirely satisfactory as a solution of the open booking problem which has been assembling itself for many months. No exhibitor can consistently give up the World programme on the ground that he does not know what he is going to receive for a reasonable time in the future as to both plays and stars—for the plays and stars are on the spot."

"BIG V COMEDIES" COMING

Harold Edel, managing director of the Strand Theatre, New York, has just booked several Vitagraph comedies after seeing them projected in the exhibition room of the home office at 1600 Broadway. These are the new "Vitagraph Big V Comedies."

Beginning Monday, November 13, the Vitagraph Company will release each week through the V-L-S-B organization a one-reel comedy to be known as a "Vitagraph Big V" comedy.

These Big V comedies will feature Hugh Mack and Patsy de Forest. "The Big V Comedies" will be written by Graham Baker and Lawrence Semon and directed by J. R. Semon.



WILLIAM A. BRADY
in association with
WORLD PICTURES
Presents
ROBERT WARWICK
and
GAIL KANE
in
"The Heart of a Hero"

A visualization of the life of Nathan Hale
founded on the play "Nathan Hale," by Clyde
Fitch. Directed by Emile Chautard.

Big Scenes
IN
A LASS OF THE LUMBERLANDS
The New And Spectacular Chapter-Play
Featuring **HELEN HOLMES**
FIFTEEN CHAPTERS
Directed by J. P. McGowan
RELEASED OCT. 23rd
Big Box-office Receipts
for Fifteen Weeks!

Dare-Devil Feats, Riskless Risk of Life and Limb, Stupendous Climaxes, and the Hairbreadth escape every chapter of "A Lass of the Lumberlands" unusually thrilling. A huge automobile crashes through a bridge railing and goes hurtling down into the river below—in chapter two of the newest Helen Holmes chapter-play. In another place Helen Holmes, seated in a frail birch-bark canoe, is lowered by ropes from a railroad trestle, a distance of several hundred feet to a stream beneath. The whole production is marked by unusual thrills. Audiences will sit breathless in their seats as the players risk their lives and again. "A Lass of the Lumberlands" will make big profits for any theatre. Startle your patrons with this phenomenal chapter-play. It is backed by a tremendous national advertising campaign. Book it TO-DAY.

**Wire, Write or See Your Nearest
Mutual Exchange**

TRIANGLE
RELEASES for WEEK of OCTOBER 29
Bessie Love in
"Sister of Six"
—Fine Arts

There's a "something" indefinable about this dainty, demure little star that's irresistible. Her sweet, winsome manner reaches right down to the heart of every moving picture patron and says "go with it. Somehow they can't help loving Bessie Love."

And when you show "Sister of Six," the latest picture in which this star appears, you will understand why this is true. You'll enjoy it—and so will your patrons. They'll go away loving Bessie Love more than ever.

Louise Glaum and Howard Hickman
in "Somewhere in France"

A picture that holds you in suspense until the very end—a tale so full of mystery that you cannot guess the outcome—a story so gripping that hours pass like minutes. Such a picture is "Somewhere in France," the new TRIANGLE PLAY co-starring Louise Glaum and Howard Hickman, written by the late Richard Harding Davis.

There's no question about the way this picture will be received.

Keystone Comedies—
Two gitting guns of fun and frolic as usual.



LEADING DIRECTORS AND PHOTOPLAYERS

VITAGRAPH COMPANY

12th St. and Locust Ave., Brooklyn, N. Y.

ANITA STEWART



PAUL SCARDON

Director of
FeaturesRELEASED—"Island of Surprises," "Redemption of Dave Darcy," "Hero
Summiting Mt. Elbrus," "The Sea Hunt," "The Abil," "Phantom
Fortress," "David Solomon," "The Enemy."

CAROLYN BIRCH

LEADS.

WILLIAM HUMPHREY

DIRECTOR.

ADELE S. KELLY

Christine Mayo

Motion Picture Mail, 1482 Broadway.



Virginia Norden

J. SEARLE DAWLEY

Directing Marguerite Clark.

Famous Players Film Co.

CHAMBERLAIN BROWN

SOLE AGENT FOR

HOWARD ESTABROOK, JOSEPHINE VICTOR, HELEN
LOWELL, KENNETH HARRIS, EMILY ANN WELLMAN,
ZOE BARNETT, KATHARINE KALRED.

LUCILLE STEWART

Personal Direction Ralph W. Ince.

Adella Barker

Nurse in Romeo and Juliet,
Metro Production,
338 West 58th St., N. Y. C.

9892 Col.

"LITTLE" MADGE EVANS

"THE DARLING OF THE SCREEN."
CURRENT RELEASE, "THE REVOLT."
Address Motion Picture Mail, 1482 B'way.

DOROTHY GWYNN

HEAVY.

Address Motion Picture Mail, 1482 B'way.

EDWIN L. HOLLYWOOD

Technical Director and General Manager.
Mazzy Pickford Film Corporation.

REX INGRAM

Cortlandt J. Van Deusen

DIRECTOR.

Address Motion Picture Mail, 1482 B'way.

WHAT OUR CRITICS THOUGHT OF THEM

[CONTINUED FROM PAGE 8.]

marries beneath his station, and the father in a moment of bitter renunciation casts him adrift, whereupon his mother refuses to entertain any conversation with her husband unless he relents of his rebellious attitude toward the boy. Five years of uninterrupted silence takes place, the cautious man slowly but surely eating his way into their hearts through pride and an unwillingness to submit to humility, when a little sunbeam, in the shape of a tiny girl, playfully crosses their clouded path. Over the way, the little girl has been living with her mother, and each day the old couple are transported into brimming forgetfulness through their keen enjoyment with the little girl who runs over to play. Eventually the mother and child are taken into the house of silence, at which the heartache of the old man is ever present. Finally unable to bear the strain any longer, and in a state of desperation, he endeavors to locate his son. The effort proving successful, the son returns with forgiveness, and charity and filial devotion is once more paramount.

The "Little Mary" of Marie Osborne was a delight to witness. Her buoyant vitality, whimsicality and unconscious childishness as she scampered and romped, bespeaks of histrionic ability far advanced for one of her years. She reminded us of having stepped from one Eugene Field's childhood poems. The remainder of the cast have been wisely chosen and rendered capable assistance.

The picture is a triumph in screen technique, produced clearly and excellently.

"This is my last will and testament"

And when the will was read, Liberty Horton, fair daughter of Col. Jim Horton, became heir to his vast Mexican estate. His friend, Major Winston and his partner, Jose Leon, were made trustees. All this is disclosed in the gripping scenes of

THE SERIAL GLORIOUS

JACK HOLT-EDDIE POLO

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NOW PLAYING READ the thrilling Story every week in THIS PAPER

Universal Film Manufacturing Co.

Carl Laemmle, President

"The Largest Film Manufacturing Concern in the Universe"

1600 BROADWAY - NEW YORK

CARL LAEMMLE CELEBRATES TENTH ANNIVERSARY OF EXCHANGE ENTRY

The week of October 30 marks the tenth anniversary of Carl Laemmle's entrance into the exchange field. On October 30, 1906, Carl Laemmle, then proprietor of the White Front Theatre at 369 Milwaukee avenue, Chicago, and of the Laemmle Theatre at 1233 South Halsted street, Chicago, issued his first programme of Laemmle releases and took the first steps in the branch of the Laemmle Film Service which a year later had branches in Minneapolis, Omaha, Evansville, Memphis, Salt Lake City, Portland, Winnipeg, Montreal, and Des Moines.

The first programme of Laemmle films was issued on the Laemmle Film Service office in the Crilly building at Monroe and Dearborn street, Chicago, on November 1, 1906. That first Universal Programme listed two feature films, "Roosevelt in Africa," and "The Crusaders; or Jerusalem Delivered." While the first programme had only two releases, Carl Laemmle's Universal programme for the week of October 30, 1916, contains thirty-three reels of film.

To celebrate the tenth year of Laemmle programme, the president of the exchange has the following releases for the week of October 30:

First, The Universal serial, "Liberty," featuring Marie Walcamp, Jack Holt, and Eddie Polo in the two-reel episode, "For the Love of Liberty."

The week's lead feature five-reel drama, "The Isle of the Lost," the story of which by Stephen French Whitman, was serialized by Fred Myton and introduced by Burton George. Roberta Wilson and Hayward Mack play the principal roles. On the same day "The Isle of the Lost" released the Nestor comedy, "Love and a Lie," featuring Edith Lyons, Lee Moran and Fritsella Dean, will be submitted.

On October 31 Gretchen Lederer and

William Quinn, co-star in "The Masked Woman," a three-reel Gold Seal underworld and society drama, scenarized by Harvey Gates from the story of Tom Gibson and produced by A. W. Rice. The principals in the drama are supported by Lloyd Whitlock, George C. Pearce and Jessie Arnold. The Victor comedy, "Victor on the Job," also will be released on October 31.

Errors of a Turkish Bath," a two-reel L-Ko comedy, featuring Dan Russell, will be released on November 1 as the feature of the day. On November 2 Douglas Gerrard and Frances Billings will be seen in "Her Wedding Day," a two-reel Laemmle society drama produced by Mr. Gerrard from the story by I. M. Ingleton, which was scenarized by Harvey Gates.

Across Vernon and Malcolm Blevins co-star on November 3 in "Stumbling," an Imp two-reel underworld drama, the story of which was written by Max Geneske, scenarized by Harvey Gates and produced by Leo Kent. Jack Livingston, Ray Hanford, Constance Johnson and Edwin Clark appear in support of the principals. On November 4 Edith Johnson and Fred Myton will co-star in "For Love and Gold," a Bison two-reel Mexican mining drama. The story "For Love and Gold" was written by E. McCall, scenarized by William Parker and produced by Henry McEae.

Peggy Coudray and Dana Ong will appear in "The Girl Who Married Youth," a Rex drama, on November 5, with Walter Yant and Virgil Foltz appearing in support. "Her Yonhied Youth" was written by Mae Haves and produced by O. C. Kebley. The feature of November 6, however, will be "The Bandit's Grace," in which Fred McEae and Grace Cunard will be presented.

"America's Sweetheart"

MARY PICKFORD

IN

"Less Than the Dust"

Will Positively Prove the Banner
Box Office Attraction of the Year.This First Superior Production Made by Her Own
Company Will Be Shown in 80 Leading Theatres on
November 6—If You Have Not Booked It, Watch
Your Patrons Go to Your Competitor's Theatre.

PRESENTED BY

Artcraft Pictures Corporation

729 Seventh Avenue, New York.

UNPROTECTED

(CONTINUED FROM
PAGE 18)

then and barked his orders to her and the youth and she had not seen Gordon since.

The sudden shock of the few minutes before had numbed Barbara's brain so that she did not realize fully what dread event had happened.

Still kneeling by the corpse, she thought of Gordon—Gordon. Where was he now? Would she ever see him again?

And when the police, summoned by a terrified housekeeper, opened the door of that room at four later she seemed not to understand the questions they hurled at her.

She would only speak to put another question, which at no one answered, which she asked of the walls of her cell, through all the long night.

"Gordon! Gordon! Where is he now?"

II.

JOSHUA CRAIG, boss of Craig's turpentine camp, stood, as was his custom, at the gate of his camp's inclosure and surveyed with an air of contempt the stream of convicts which passed him as the new batch he had hired from the state prison came in.

"She ain't a bad lot," he began, speaking to his overseer. Then suddenly: "Say, what's the skirt? Bring her here."

A moment later Barbara King stood before the big man, a warden at her side.

"Her name is Mary Jamison," answered the warden. "Sentenced for murder of her uncle—life imprisonment; commuted on account of age to ten years. No friends. Coming to take cooking job in your camp."

Craig took the cigar out of his mouth in his amusement. He burst into a loud laugh, and with one careless red finger chuckled at Mary Jamison roughly under the chin.

"Why, you pretty little she-devil!" he cried. "So you've killed a man, eh?"

"No, no!" cried the girl. "I never."

Craig laughed again.

"They all say that," he chuckled. The overseer chuckled with him.

"Well, no more killings now. Take

her away. I'll see more of you later, little Miss Murderess."

The routine of dull labor went on for a month or more. And then, when winter began to close upon the camp and the hardships became more terrible still, arose a spirit of unrest among the convicts. "May Jamison," who had formed a strong friendship with one Tony, a genial burglar, was now a leader of the secret revolutionary party and from the first closely in touch with the movement. Days passed, preparations in which she—listlessly yet desperately—helped went forward.

A chill day came. The next morning when the call to work arrived "the pale girl, Jamison," was reported sick.

The first evening she could sit up out of bed Joshua Craig himself came to visit her. Smiling, he came into room, pushed the door to behind him and locked it.

"Hello, Miss Jamison," he said.

"And are you better?"

Barbara forced a smile and said she was. Why had he locked that door?

"She's gone now."

Marching across the floor of unheated huts, he clasped her by the wrist and whispered:

"Well—how'd you like to stay here now—with me?"

In spite of her weakness, Barbara sprang to her feet. Instantly Craig's arms were around her; his hand over her mouth.

And at that moment the saving miracle happened.

From outside the shack came the cry of an angry mob. A huge storm crashed through the window and shuddered on the floor at Craig's feet. There was the sound of hammering at the door.

The last thing that Barbara heard before she fell from Craig's arms in a faint was the smooth and genial voice of Tony, which came, as a matter of fact over the barrels of two long Colts he had taken from the guards.

"Now, friend Craig, we're in; and you're going to fall right now. But before I drop you pat down that young lady. She's a friend of mine."

Barbara opened her eyes to find the room in which she now lay on a cot bed, turned into a rough court of justice. Evidently the guards had re-

gained their former supremacy, for, handcuffed, with his back to her, stood one of the revolutionists. As he moved between his guards she caught a glimpse of the man who sat at the deal table officiating apparently as judge. It was the man she had met once when Gordon had been with her. It was Gov. Carroll, Gordon's father. Barbara scarcely heard him. Her eyes were fixed on the door, through which came, while his father spoke,

a young man, dressed in the rough costume of the woods.

His face turned at once toward the cot bed and lit up when his eyes met those of "Miss Jamison."

"Gordon!" she cried. "Oh, Gordon!"

He announced to himself the happy news of a long search, and answered the question that she had asked herself so long, when he took her in his arms and kissed her.

"I'm here at last, my darling!"

FROHMAN CORPORATION COMPLETES
THOMAS'S "THE WITCHING HOUR"

Characterized by a cast of well-known personalities, including C. Aubrey Smith, Marie Shotwell, Jack Sherrill, Robert Connors, Helen Arnold and Etta De Groff, "The Witching Hour," the current Frohman Amusement Corporation's feature, is now complete and will be given a trade showing within the next fortnight.

For the production, Augustus Thomas was conferred with and watched a number of the scenes made, and later projected. So highly pleased was he that arrangements are going forward for the producing of other Frohman productions by the Frohmans.

The story of "The Witching Hour" contains, in addition to the peculiar theme of the hypnotic influence over a weak-willed boy of a cat's eye pin

wor, by a nondescript gambler, three distinct romances. The one the love of the weak-willed boy for a girl and her instilling in him the power of hypnotism. The other, the love of the honorable gambler for the boy's mother, and the other the animal love of the district attorney for the same girl as the weak-willed boy—and those three love interests trickle through the picture in veritable waves of emotion.

"The Witching Hour" will be state rights by the Frohman company and will follow the former production, "The Conquest of Canaan." It is thought that those who have secured "The Conquest of Canaan" will also have the control of "The Witching Hour." At least, the intention of Mr. Sherrill is to have one outlet in each territory, and to develop and create only his productions, at the rate of twelve features a year.

THIS IS THE TALE
OF LEWIS PHYSIC

The cameraman shares with the locomotive driver the honor of doing much work and getting little of the story. Lewis Physic is responsible for much of the best camera work turned out by the Famous Players; and here you hear of his career.

He was born in the South, and studied for some time at the North Carolina College of Agriculture. After a time he became more interested in the arts of design than in the science of chemistry and came north to New York to study.

He was for some time associated with the legitimate stage, assisting in the scenic production of several large spectacles. Then, realizing that the motion picture, then in its infancy, promised great things for the man who got in on the ground floor,

MOLLIE KING IN PATHE SERIAL.

One of the latest screen stars engaged for the Pathe Gold Rooster productions is Mollie King, who is featured in "Kick In," which has just been produced by the Astra Film Corporation. Miss King also plays the lead in a serial now being made for Pathe.

"Kick In" is a visualization of Willard Wood's plays. Miss King was co-starred with William Courtney.

He proceeded to get in. He was associated with several companies in various capacities; and at present, having gained a thorough knowledge of all branches of the picture-making game, he is utilizing both his scientific and artistic knowledge in the crank service of the Famous Players.

And that is his story—so far.



J. Stuart Blackton and Albert E. Smith present

Mary Anderson and
William Duncan
in

"The Last Man"

By James Oliver Curwood

A Love Tragedy
Of The Outposts
Of CivilizationFive Part
Blue Ribbon
Feature

THE DENVER NEWS SAYS OF

THE SHIELDING SHADOW

"THE STORY IS REPLETE WITH
THRILLS BOUND TO INTEREST"

Featuring

GRACE DARMOND, RALPH KELLARD and LEON ARAY.

Produced by ASTRA under the direction of

LOUIS J. GASNIER and DONALD MACKENZIE.

ITAGRAPH
LIFE

When Theda Bara Ceases to Vamp and Becomes Juliet



Miss Bara is playing the lovelorn lady of Verona in William Fox's visualization of Shakespeare's immortal "Romeo and Juliet." Harry Hilliard is the Romeo. Does Miss Bara make a useful Juliet? Well! Well!

Six Outdoor Dramas for Edith Storey

Edith Storey and Antonio Moreno, Greater Vitaphone stars, are now in Hollywood, Cal., at the western Vitaphone studios, engaged in producing the feature, "Money Madness," from the book by Hamlin Garland. This production is to be followed by six other adaptations from books and stories.

During the stay of these Vitaphone stars in California William Wolbert, the director, will produce "Aladdin from Broadway," from the book by Fred Isham; "Captain Sunlight," from the novelette by Cyrus Townsend Brady, who wrote "The Isle of Regeneration" and other successes; "The Captain of the Gray Horse Troop," by Paul West; "Cavanaugh, the Forest Ranger," by Hamlin Garland; "The Magnificent Meddler," from the original scenario by Lawrence McCuskey; and "The King of Diamonds," from the story by Edward L. Balou.

In a way Miss Storey's appearance in these features will be like a return from an extended vacation, because it was in the dramas of the outdoors that she first found favor in the hearts of the fans.

Frank McIntyre for Screen

By an arrangement just effected Frank McIntyre, the celebrated comedian, will make his debut on the screen under the auspices of the Famous Players Film Company, in the picturization of his biggest stage success, "The Traveling Salesman," by James Forbes.

This typical American comedy had a long run at the Liberty Theatre, New York, a few years ago, when, under the management of the late Henry B. Harris, Mr. McIntyre's inimitable interpretation of the funny drummer was received as one of the most humorous character creations contributed to the stage in years.

Mr. McIntyre has had an interesting stage history, having traversed all the theatrical paths that lead to stardom, including stock and one-night stand engagements in the earlier years of his career. After his success in "The Traveling Salesman" he toured the country with it, repeating his metropolitan hit in all cities, towns and hamlets in which he had formerly appeared under far more trying circumstances as a struggling artist. Among the plays in which he has won personal triumphs are "Captain Maloney," "A Poor Man,"

"My Wife's Husband," "Major Andre" and "The Hat Salesman." The plot, in brief, has to do with the romance which develops from the first meeting of the traveling salesman and the girl's operator at Grand Crossing. The girl has some property that two schemers plan to get away from her by bidding for it when it is up for sale for taxes. The traveling salesman learns of the plot, foils it and finally wins out after undergoing all the conditions of misery because the girl mistrusts him and declines in her enemies.

McCLURE PICTURES SIGN H. B. WARNER

McClure Publications announces that H. B. Warner, who has recently finished six important pictures on the west coast for Triangle Film Corporation, has signed a contract to appear in McClure Pictures, and will be the star of "Wrath," one of the super-series of seven five-reel feature plays McClure Publications will soon release under the title "The Seven Deadly Sins."

H. B. Warner, newest of the McClure stars, is the son of Charles Warner, the English actor whose acting left a lasting impression on the American theatregoing public when he toured this country in the play, "Drink."

H. B. Warner's greatest stage success was as Jimmy Valentine in "Alma Jimmy Valentine." His work is well-known to the motion picture public, for he has appeared in "The Raiders," "The Beggar of Corfu," "The Market of Vain Desire," "Shell 66" and "The Vagabond Prince."

Rita Steinwald, Mr. Warner's wife, will play opposite him in "Wrath."

World Announces "Without a Soul"

The second release of the World Film Corporation's Clara Kimball Young Service is due for November 13. Its title is "Without a Soul," and it is a picturization of the novel, "Lola."

The principal role in "Without a Soul" is the daughter of an elderly servant, whose labors of years have been devoted to the perfection of rays which will create new life in the body of one who has passed beyond. Just when success has crowned his efforts the scientist's beloved daughter is struck by an automobile and killed, and he applies the vivifying rays to her inert body.

The physique responds, and Lola, in all her corporal loveliness, is completely re-energized, but it has not been within the scope of the animating force to summon back her soul. From a girl with every charm of heart and character, this beautiful creature instantly becomes sordid, vain, unscrupulous and wanton.

The body cannot endure the pace of the appetites which run riot in the absence of a controlling spirit, and Lola goes home to die, while her grief-stricken father realizes that in the height of its success his discovery is a wretched failure.

In this play Miss Young has a singularly broad range of emotions for portrayal.

NEW TRIANGLE RELEASES.

Douglas Fairbanks and Frank Keenan are the stars of the Triangle feature releases for the week of November 12. Mr. Fairbanks appears in a Fine Arts play entitled "American Aristocracy," by Anita Loos, recently completed under the direction of Lloyd Ingraham. Mr. Keenan has a vehicle well suited to his personality in "Jim Grimsby's Boy," a Kay Be production, by Lester Barlett, directed by Reginald Barker.

BLUEBIRD
Photo Plays (Inc.)
Present
"GLORIANA"
A Drama of Happiness.

With
Little Zoe Rae, the most remarkable child actress in the World, and a notable Cast

Directed by E. Mason Hopper
Watch for the coming BLUEBIRD
"A STRANGER FROM SOMEWHERE"

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George
and
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to
Film
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Dramas



The Balboa Directors

HENRY KING was born in Christianburg, Va., thus qualifying as a F. F. V. He is the youngest director of five-reel photoplays in the world. He directs Little Mary Sunshine, acting as well. Mr. King was on the speaking stage before coming to the screen, and was with Lulu before he invaded the Balboa realm. Getting down to facts, he is six feet tall, weighs 182 pounds, has light brown hair and blue eyes.

SHERWOOD MACDONALD is prominent among the young directors. In the two years that he has been holding the script MacDonald has probably put on more feature plays than have attracted attention than any other young man in the business. To begin with, he produced "The Red Circle" and "The Grip of Evil," both of which are commended stories. Sherwood MacDonald also has the distinction of having made more of Pathe's Gold Roster releases than any other director. To his credit stand "The Adventures of a Madcap," "Rose Among the Briars" and "Sultana." All three of these were hand-colored by Pathe. A graduate of Yale, Sherwood MacDonald read law in New York and was in the active practice there before coming west. The screen beckoned to him and he turned his back on Blackstone. Arriving in Los Angeles, he "bucked the extra line" and got his first chance as an actor. It wasn't long before he became a "regular." One day Balboa needed a director "quick." MacDonald was playing leads at that studio and asked to be given a chance. President H. M. Horkheimer handed him a script, and he has been directing ever since.

ASSISTANT DIRECTOR JACK REACH is helping Sherwood MacDonald in the construction of a new three-reel story to feature Frank Mayo and Gloria Payton. Mr. Reach is not only a top-notch assistant but he knows how to write a scenario.

HARRY HARVEY, the Balboa director, has been a little bit of everything in his day, and he isn't ashamed to admit it. He broke into the amusement game a quarter of a century ago by running the curtain in a Kansas City theatre. That naturally led him into becoming an actor. The first slack season he ever encountered happened to be about the time motion pictures burst upon the public. Having nothing to do, he decided to give the new branch of the business a try, and he has been active in the films ever since, save for a brief time that he took off to serve as a soldier in the Spanish-American war. As director of the "Who Pays?" series, Harry Harvey attracted favorable attention to both himself and the Balboa company. Harry Harvey's next production was "Neal of the Navy," the Balboa serial. Right now Director Harvey is putting on "The Neglected Wife" for Balboa, which is a serial in fifteen episodes, founded on the newspaper stories of Mabel Herbert Usher. It is a distinct departure from anything else ever done by Harvey and tests his directing ability.

HARRY FARNSWORTH MAC PHERSON is assistant director to Harry Harvey at Balboa studio, and is aiding in the production of Balboa's new serial in fourteen episodes, entitled "The Neglected Wife." Mr. MacPherson is one of the Balboa old guard and is specializing in exteriors for the new serial. He is a Boston boy.

H. LEIGH BAILEY is an efficient assistant director on the Balboa staff. He has worked at various studios in different capacities. He has an eye for the artistic, and is a good handler of mobs, which means that in time he should graduate into a directorship.

BERT ENSMINGER, assistant to Director Henry King, is a good actor as well as assistant director. He is an Ohio boy that made good in the pictures right off the bat. A part of Mr. Ensminger's duty is to look after Little Mary Sunshine when she is on location, and the adventures the "baby grand" and Mr. Ensminger have had together may some day be told in a story. The baby star is strong for her assistant director, and she tells him all her secrets. He will assist Mr. King in the entire "Little Mary Sunshine" series of six plays.

The Men Who Write Balboa Scenarios ::::

WILL M. RITCHEY, chief of the Balboa scenario department, is a graduate from the ranks of newspaperman. He has been writing photodramas four years and has contributed more than two hundred to the screen. The "Who Pays?" series was written by Mr. Ritchey. Before beginning work on the "Who Pays?" series Mr. Ritchey made a successful dramatic picturization of "Beulah," the Augusta J. Evans novel. "The Red Circle" is the work that Mr. Ritchey himself prefers. Mr. Ritchey is now devoting his talents to the production of the latest of Balboa serials, "The Neglected Wife," an animated picture book in fifteen two-reel chapters. It is a screen dramatization of Mabel Herbert Usher's two books, "The Journal of a Neglected Wife" and "The Woman Alone." Mr. Ritchey has also in hand an unfinished series as yet not named, and in the meantime he has found opportunity to write a play co-starring Little Mary Sunshine and Henry King. Mr. Ritchey has as his assistants in the scenario department Dan F. Whitcomb, the author of the play "Little Mary Sunshine," and Calder Johnson. Mr. Whitcomb is devoting his entire attention to writing plays for Little Mary Sunshine while Mr. Johnson is writing the scenarios for a new Balboa serial, "The Twisted Thread."

DAN F. WHITCOMB, the author of "Little Mary Sunshine," has returned from a sojourn in New York to resume work upon plays for the Balboa-Pathe star. He has been commissioned to write six new plays, all of which will be five-reel productions, each featuring Little Mary Sunshine in the leading role. Mr. Whitcomb's play "Little Mary Sunshine" was the pioneer play in the movement for better films for children. This play has made such a profound impression in England that it was booked as early as July, 1916, as the holiday attraction at the Strand Theatre, London.

Behind the Balboa Cameras

WILLIAM BECKWAY, Balboa's chief camera man, is a "good picture" bug. His hobby, his one song, his goddess, his purpose in life, is "good pictures." One night after a party at Balboa studio two men stood on a street corner talking. The hour was 2 a. m. All was silent. An automobile flashed down the street, and from its tonneau suddenly rose a shadowy form and yelled through the darkness: "Aw, go to bed and talk about good pictures to-morrow." The "yeller" was Business Manager Manning of Balboa, and the two men on the corner were Beckway and the press agent, and, sure enough, Beckway was talking "good pictures." Mr. Beckway photographed "The Grip of Evil," "The Red Circle," "Sultana" and other Balboa successes.

[CONTINUED ON FOLLOWING PAGE]



RUTH ROLAND.



ROLAND BOTTOMLEY.



R. HENRY GREY.



MOLLIE MCCONNELL.



LORETTA BEECHER.



FRANK MAYO.



BRUCE SMITH.



JACKIE SAUNDERS.



HENRY KING.



NEIL HARDIN.



RUTH HAMILTON LACKAYE.



PATRICE BENSON.



EDDIE PETERS.



FRANK ERLANGER.

Behind the Balboa Studios CONTINUED FROM PRECEDING PAGE

GEORGE RIZARD, a noble son of La Belle, France, has charge of one of the cameras attached to Director Henry Harvey's Balboa crew in the filming of "The Neglected Wife." Mr. Rizard is an artist. He was the photographer of the greatest of all children's plays, "Little Mary Sunshine." Eddie Saunders, brother of Jackie, is assisting him.

ROLAND GROOM, Balboa camera man, is a Bostonian, but he loves the West so much that the pie belt no longer has charms for him. Mr. Groom's specialty is "shooting mountain stuff" for the pictures, and he has photographed some of the inset mountain scenery ever shown on the screen. His work in photographing Dan F. Whitcomb's play, "The Yellow Bullet," for Balboa attracted attention.

JOSEPH BROTHERTON, camera man attached to Director Henry King's company, is photographing the new "Little Mary Sunshine" plays which Balboa is producing for Pathe. Mr. Brotherton is a wizard at the photographing of children.

PAUL WALL is one of Balboa's promising young camera men. He is serving as an assistant, and rapidly proving his worth. Because he is courteous and studious Wall is well liked about the studio.

JACOB WISE, although only an assistant camera man, did the "grinding" on "The Heart of Nor," a recent Knickerbocker star feature.

Close-Ups of the Balboa Folk

ROLAND BOTTOMLEY, Balboa's new leading man, owes his stage career to Ellen Terry, the English actress. In need of a boy for a child part in one of her productions, she made a tour of the London church choir. Fortunately, young Bottomley, then eight years old, was singing. His voice and appearance appealed to Miss Terry, and her much persuasion the lad's mother consented to his becoming an actor. After completing his education in Shaw Street College, Liverpool, and St. Paul's, London, Mr. Bottomley plunged into the profession in earnest. Then he played with such eminent people as the Kendalls, Arthur Boucher, Sir Henry Irving and Forbes-Robertson. Coming to this country, he appeared successively under the managements of Charles Frohman, Klaw & Fisker, Henry W. Savage, John Cort, William Harris and Oliver Morosco. Two years ago Mr. Bottomley took a flier into screenland, and he has been there ever since. Before coming to the Pacific coast his principal engagements were with the Famous Players, Equitable and Klenne companies. Besides being a good actor, Mr. Bottomley possesses that elusive something described as "photographic qualities." The first of the year Roland Bottomley joined the Horkheimer brothers at their Long Beach studio. He has just finished playing the male lead in "The Grip of Evil" series, which Balboa filmed for Pathe with Jackie Saunders as the featured player. Away from the studio Bottomley is a playwright—not of the screen variety—for he writes real plays. Mr. Bottomley will next be seen with Ruth Roland in the new Balboa serial, "A Neglected Wife," being filmed for Pathe.

LEON OSBORNE came to the screen via Balboa from the vaudeville stage, where he managed several "girl" acts. Now he is doing character bits in the "pictures beautiful." Besides that, he is noteworthy as being the father of "Little Mary Sunshine," Balboa's star, and the youngest leading woman on the screen.

MOLLIE MCCONNELL, the grand dame of Balboa feature films, was for many years one of the true aristocrats of the legitimate stage. She has a career before the footlights that is a yard long and of intense interest because of its variety. A Hoosier by birth, Mollie Sherwood hails from Lafayette, where she is related to one of the best known Indiana families. As a girl, she went to Chicago. To go on the stage was the ambition of her young life. Fortunately she met Will A. McConnell, who subsequently became editor of *The Morning Telegraph*, in New York. He was a theatrical man, and through his influence she landed her first engagement. Subsequently Mollie Sherwood became Mollie McConnell.

FRANK MAYO, Balboa star, is the third player of that name to come prominently before the theatricaling public. His grandfather, one of the best known American actors that ever trod the boards, is still remembered for his characterizations in "Davy Crockett" and "Puddin'head Wilson." The present representative of the Mayo family does not ask for approval because of his forebears. "The Red Circle" put Mr. Mayo, 3d, on the movie map in capital letters, and he has subsequently appeared with credit in several Balboa features. Mr. Mayo hopes some day to produce the plays made famous by his father and grandfather.

NEIL HARDIN, a scion of the Hardins of the South, is a Balboa juvenile and lead. Neil was born in Champ Clark's district, Louisiana, and he is a friend of the speaker. He was graduated from the Louisiana High School and went to Ann Arbor to study law. There he became interested in athletics, and by diligent application won the University of Michigan championship in boxing and tied for second prize in the Physical Culture contest for perfect muscular development. After graduation Mr. Hardin decided to take a flier at the movies before settling down to the practice of law, and liked the camera so well that he has determined to make movie acting his career. His latest work is done in "The Yellow Bullet," a D. F. Whitcomb play, in the new Balboa serial Mr. Hardin carries one of the principal roles, this time as a heavy.

CORENNE CRANT has returned to Balboa after a protracted recreation and has been cast in the title role of the new Balboa serial, "The Neglected Wife." Miss Crant is a remarkable young woman, in that her chiefest joy is the study of—yes, honestly—metaphysics. She could do vampires and wolves with the best of them, but prefers the sympathetic roles.

PHILO MCCULLOUGH, one of Balboa's leads, is a native son of California, having chosen San Bernardino as his birthplace. He is young and has done commendable work in various Balboa features. Mr. McCullough is at present cast in "The Neglected Wife."

EDWARD PETERS is a son of the late Congressman Mason Peters, of Kansas City, Mo. Recently he came within twenty-four hours of engaging in the hog-raising industry, in which his father was engaged, but decided to stick to the pictures for a while longer. Mr. Peters is an able juvenile player.

CLAIRE GLENN has returned to Balboa studio after a shopping expedition to New York, where she bought the latest sartorial adornments in fall and winter styles for fall girls. Miss Glenn is a California girl and undoubtedly has a future in the films.

PATRICE BENSON, a daughter of the Golden Poppy state, is a new recruit at Balboa studio. Miss Benson was born in Oakland and is a dark beauty. She is likely to add decided charm to the screen.

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H. M. HORKHEIMER,
President and General Manager.



LITTLE MARY SUNSHINE.



GLORIA PAYTON.



MIGNON LE BRUN.



ROLAND GROOM.

Close-Ups of the Balboa Folk

CONTINUED FROM PRECEDING PAGE

R. HENRY GREY, Balboa's lead, has officiated as clergyman at every movie wedding at Balboa studio during the past two years. He has become so proficient that he contemplates going into the ministry. Mr. Grey has graced many a Balboa feature, among them being "Boots and Saddles," in which he played lead; "The Woman Redemmed," "Sultana," the Balboa-Pathe hand-colored picture; "Sunshine and Shadow," a new Little Mary Sunshine picture. He is at present attached to Director Henry King's company.

BRUCE SMITH, Balboa's lone fisherman, arises daily at 4 a. m., goes fishing in the briny Pacific and invariably returns with a pan fry for breakfast. In addition to being a fisherman, Mr. Smith is one of the favorite character artists at Balboa. He will be seen soon again in "The Neglected Wife." Mr. Smith has appeared in more Pathe Gold Rooster plays than any other character man.

FRANK ERLANGER was born in Austria and had early schooling on the Viennese stage. His mother was an actress of note and his people are all of the Austrian aristocracy. Mr. Erlanger has been with Balboa nearly two years, centering his activities in heavy parts in western plays.

GORDON SACKVILLE, who does big leading parts for Balboa, has a past. He was a Broadway musical comedy-ite a few years ago and appeared in Fritz Scheff's company. His voice failed him suddenly and Mr. Sackville turned to the pictures. In Balboa Feature Films, Mr. Sackville has for nearly three years been an important actor.

RUTH HAMILTON LACKAYE is glad "The Grip of Evil" is over. She was cast as a "fence" in the "Grip" and her gentle nature revolted. Miss Lackaye likes gentle, motherly parts and when she gets one the revs in it.

DANIEL GILFETHER, the "Grand Old Man of the Film," remembers the day when Thomas A. Edison applied for a position with the United Press at the old office, 166 Broadway, New York. Mr. Gilfether and John McCraw also are life-long friends. In fact, there are few celebrities that he does not know. Mr. Gilfether has had long experience in Shakespearean, romantic and melodrama and is one of the beacon lights of the old stage.

MIGNON LEBRUN is a Long Beach girl who has made good at Balboa. As Eve in the Garden of Eden scene from "The Grip of Evil," Mignon did credit to the best traditions of Mother Eve. Miss LeBrun is a member of Director Henry King's company and appears in Little Mary Sunshine pictures.

LORETTA A BECHER is a new face in the beauty squad at Balboa studio. She hails from Holland, Dordrecht—to be exact. Somehow Dordrecht never impressed us particularly until this new species of tulip blossomed forth, but now it's on the map with a big "D."

[CONTINUED ON FOLLOWING PAGE.]



E. D. HORKHEIMER,
Secretary and Treasurer.



PHILO MCCULLOUGH.



KATHERINE BURKE.



CHARLES DUDLEY.



DANIEL GILFETHER.

BERT ENSMINGER

Assistant Director to Henry King
BALBOA

GEORGE RIZARD

Cameraman
BALBOA

EDDIE SAUNDERS

Assistant Cameraman
BALBOA

JACK REACH

Assistant Director
BALBOA

JACOB WEISE

Cameraman
BALBOA

BILLIE BECKWAY

Chief
Cameraman
BALBOA
STUDIOS

PAUL WALL

Assistant Cameraman to
BILLIE BECKWAY

H. LEIGH BAILEY

Assistant Director
BALBOA

BOB BROTHERTON

Superintendent of Laboratory
JOE BROTHERTON
Cameraman

CLARENCE BROTHERTON

Cameraman
MAY BROTHERTON
In Charge of Assembling Dept.
BALBOA

HARRY FARNSWORTH MACPHERSON

Assistant Director to
HARRY HARVEY



Norman Manning

BUSINESS MANAGER

Balboa Studios

Author of
"The Red Circle"
(Serial)

The
"Who Pays?"
Series

And Many Other
Feature Photoplays

Will M. Ritchey

COMING:
"WHO WINS?"

PHOTOPLAYWRIGHT

A
POWERFUL
SERIES



WILL M. RITCHEY



Sherwood Macdonald

DIRECTOR

Balboa

WHO
PAYS?

Harry Harvey

—DIRECTOR—

NEAL
OF THE
NAVY

H. N. HOLDE

EASTERN REPRESENTATIVE

BALBOA

—OFFICE—
1600 BROADWAY
—NEW YORK—



CLAIRE J. GLENN

Close-Ups of the Balboa Folk

CONTINUED FROM PRECEDING PAGE

EDDIE SAUNDERS' fame does not consist entirely in being Jackie's brother. That would be plenty for most boys, but Eddie came west to grow up with the pictures, and he is doing it. He is assistant to Camera Man George Rizard, of Director Henry King's Balboa company, and is learning the business of making motion pictures from the bottom up.

CHARLES DUDLEY lost his voice some time ago and the operatic stage was deprived of an entertainer—but the screen gained. Beginning in a minor capacity, it did not take Dudley long to become a recognized comedian, and to-day he is called upon to do all of the funny stuff in the Balboa feature films. Since joining Balboa he has played hundreds of different parts.

GLORIA PAYTON. Balboa's youthful heavy, is just eighteen, yet she is doing work that has fallen to women of wide stage experience. She is a midnight beauty. Miss Payton has just been assigned her first lead part in a new Balboa play, which Sherwood MacDonald will direct. She is a Texas girl, and the youngest player of heavy roles in the movies.

KATHERINE BURKE. Irish, pretty, ingenue, is back at Balboa after a sojourn in the East. Miss Burke likes New York but loves poppyland, and was rejoiced again to behold the fluttering pennants of the studio. Miss Burke's last appearance in Balboa pictures was with Jackie Saunders in "The Grip of Evil."



GORDON SACKVILLE

Good-by, Tango Hello, Hula!



A shrug of the right Talmadge shoulder—



A—er—shrug of the

right Talmadge knee—



And—but we give it up.

Norma Talmadge here with demonstrates a number of reasons for a vegetarian garb. We will let you name the reasons yourself



Below will be found Ann Pennington illustrating just why the opticians in Hawaii report a decided increase in business

This requires three things: grace, temperament and— A steam-heated island.



No, Miss Pennington doesn't think it's raining. This gesture is Hawaiian for "I hope you like my Hula Hula."



Here we have the Pennington pantomimic inquiry again. Guess what our answer is. What? Right the very first time.



Brenon o' the Screen

Herbert Brenon has forged his way to the forefront of the world's screen directors. His visualization of "War Brides" will be the first of his new productions to be released through the Selznick Pictures. :: :: :: :: :: ::



Herbert Brenon in a studio consultation with Nazimova, the star of "War Brides," and Mlle. Dazie, the dancer, who will be featured in a vaudeville production to be presented by the Selznick director.





BROODING



THE HORROR OF INVASION



FEAR

The Passion Play of a War Bride

Mme. Nazimova, in Marian Craig Wentworth's "War Brides," plays a young bride whose husband is killed on the battlefield. Rather than let her child grow up to "go forth to murder and be murdered" she shoots herself—thus ending her own tragic life and that of her unborn babe. The visualization of Mrs. Wentworth's playlet has just been made by Herbert Brenon for the Selznick pictures.



MOTHER-LOVE



AGONY



Joan sneers at the mockery of patriotism for "this bloody thing called war." "If we can bring forth the men for the nation we can sit with you in your councils and shape the destiny of the nation . . . and then there will be no more war."



DOUBT



HOPELESSNESS



GRIEF

EYES IN THE PUBLIC EYE



Myrtle Stedman glancing in the general direction of the Celestial kingdom—as conceived by the Morosco-Pallas photographer.



Ann Pennington, Famous Players star, is little, but those eyes! MY! MY!



Viola Dana, Metro lassie, wins a place in our optical gallery without moving an eyelash. Brown and soulful and——But adjectives fail us.



Marie Doro's eyes are the sort to stir the poet. Dreamy, elusive, gentle—we couldn't possibly conceive of them watching a material beef-steak sizzle.



Scorching are the optics of Theda Bara. "Black lakes troubled by fantastic moons," said Oscar Wilde of somebody else's eyes—but the description goes for Theda.



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